

# THE ATHLETIC

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(By order of the Senate)

G. JOINTON STONEY, M.A., F.R.S., Secretary

to the University.

Queen's University, Dublin Castle,

November 14, 1866.

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Guildhall, Nov. 21, 1866.

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November, 1866.

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LONDON, SATURDAY, NOVEMBER 24, 1866.

## LITERATURE

*History of the United States, from the Discovery of the American Continent.* By George Bancroft. Vol. IX., 1776 to 1778. (Boston, U.S., Little, Brown & Co.; London, Low & Co.)

COVERING the interval between the summer of 1776 and the spring of 1778, the Declaration of Independence, and the publication of the American-French treaty, this ninth volume of Mr. Bancroft's great work recounts the trials of George Washington during the gloomiest period of the struggle that resulted in well-deserved victory to the young republic; and with a full sense of the responsibilities of an historian venturing to deal with a subject of such grandeur and importance, the writer has done his utmost to prove himself worthy of his theme. From the date of Lord Howe's arrival at Staten Island on July 12, 1776, till the Christmas Day of that year, the commander-in-chief of the revolutionary forces had few grounds for hope, apart from confidence in the goodness of his cause, and a religious assurance that the God of Battles would not eventually permit the unjust to triumph; and whilst the leader strove to conceal his reasonable depression and fears, not a few of his less resolute and less patriotic followers surrendered themselves to despair. On both sides of the Atlantic clouds were rapidly gathering over the fortunes of the insurgents. In Europe the first announcement of the Declaration of Independence had caused impressions unfavourable to their purpose. In England the immediate effect of that bold renunciation of the mother-country was most disheartening to the small band of statesmen and politicians who had denounced the ministerial policy and demanded justice for the colonies. Englishmen, who were fully satisfied that the British Parliament had no right to impose taxes on the settlers of New England, could not see that the colonists were justified in revolution as well as resistance. To such men, scarcely less than to the most violent defenders of George the Third's ministers, it seemed that the dignity and authority of the Crown were to be maintained at any cost, and that the submission of the insurgent states must precede the enactment of measures for the relief of their grievances. Nor was this feeling confined to the mother-country. Though the French King desired nothing more than that Great Britain should be embarrassed by the discontents and commotions of her Transatlantic States, he was not prepared to sanction revolution, and give his support to principles which even his dull vision could see were fraught with menace and peril to monarchical interests. There were also other reasons which made the young Louis reluctant to take a step which would be necessarily followed by war with the first naval power in the world; and though he could not quench the generous enthusiasm of the youthful Marquis de Lafayette, — to whose chivalric mind the glory of fighting for liberty was far preferable to all the delights which princely wealth placed within his reach, — he turned from the solicitations of Vergennes with a prudent resolve to wait awhile before he committed himself to all that would inevitably follow his recognition of the new nation. Similar considerations influenced Spain. Thus the European agents of the American States endured the mortification of seeing their influence wane on the Continent, just at the time when England was making it clear to her conscience it was the duty of her king to punish

disaffection and subjugate rebels. "The new attitude of the United States," says Mr. Bancroft, "changed the relation of parties in England. The former friends to the rights of Americans as fellow-subjects were not friends to their separate existence; and all parties were summoned, as Englishmen, to unanimity. *The virtue of patriotism is more attractive than that of justice*; and the minority opposed to the Government, dwindling almost to nothing, was now to have against them king, lords and commons, nearly the whole body of the law, the more considerable part of the landed and mercantile interests, and the political weight of the Church."

Whilst this was the state of things in Europe, the affairs of the revolutionists were not more hopeful on the actual ground of struggle. With the exception of a small number of brave leaders, distrust and despondency prevailed throughout the ranks of the colonial malecontents. Jealousy of supreme power was the chief cause of their weakness. Having just broken from their connexion with a tyrant in Europe, they were resolved not to create for themselves a new tyrant nearer to their doors. To such a degree were the United States suspicious of each other that, after taking ample precautions to preserve their individual sovereignty and mutual independence, they could not, for their common security and the triumph of their common cause, bring themselves to invest their commander-in-chief with requisite powers or to furnish him with adequate supplies of men and arms. A similar distrust prevailed in all classes. The sentiment which Cobden happily designated "fireside jealousy" produced its natural fruit in dissensions and petty rivalries. Inferior captains of the army despised their commander; private soldiers had no faith in the ability or patriotism of their regimental officers; a considerable proportion of the non-belligerents had so little respect for an army of militiamen, drawn from just such people as themselves, that they could not believe in their ability to win a grand battle over regular troops. As might be expected, this faithlessness in and despair for the rebellion were less general amongst the rural populations than in the towns, where the official supporters of King George's Government were concentrated, where men had been trained in habits of respect for long-established authority, and where the consequences of war upon commerce and trade were most sharply and immediately felt. Amongst the superior classes of the colonists there was a general feeling that the rebellion would be speedily crushed by the King's troops; and consequently, many men who wished success to Washington's operations deemed it prudent to hold aloof from his army. "In New York," says Mr. Bancroft, "where two-thirds of the men of wealth kept aloof from the struggle, or sided with the enemy, the country people turned out of their harvest-fields with surprising alacrity, leaving their grain to perish for want of the sickle."

Whilst the timidity and jealousies of the colonists left George Washington to maintain the struggle with a handful of raw troops; the British Government poured mercenaries and munitions upon the scene of contest; and for a time their energy was rewarded with a series of successes. The battle of Long Island may not have heightened the lustre of British arms, but it was a grievous blow to the States, increasing the despondency of the people, whilst it compelled their commander-in-chief to withdraw his men from Long Island. Sixteen days later the King's army took possession of New York, in which city a conflagration, that broke

out just five days after the entry of the Hessians, consumed one out of every ten houses, and roused the victorious soldiery to wild and savage fury against the inoffensive populace. "The British troops," says the historian, "angry at the destruction of houses which they had looked upon as their shelter for the coming winter, haunted with the thought of incendiaries, and unwilling to own the consequences of their own careless carousals, seized persons who had come out to save property from destruction, and, without trial or inquiry, killed some with the bayonet, tossed others into the flames, and one, who happened to be a royalist, they hanged by the heels till he died." The affair of White Plains, a comparatively trivial reverse for the Americans, was followed by the disaster at Fort Washington; and during the dark days of his famous "retreat through the Jerseys" Washington saw from their conduct that the inhabitants looked upon his ruin as inevitable. "The men of New Jersey, instead of turning out to defend their country, made their submissions as fast as they could, moved by the wavering of their Chief Justice and the example of Samuel Tucker, who, though he had been president of the convention which formed the constitution of the state, chairman of the committee of safety, treasurer and judge of the supreme court, yet signed the pledge of fidelity to the British." It seemed that the Howes and the Hessians, aided by Indian mercenaries, were destined to carry all before them.

In Europe these successes, which to men of ordinary vision appeared the beginning of the end of the rebellion, lost none of their importance. They inflated with insolence the English ministers and their supporters, who by this time numbered ninety and nine out of every hundred persons in the entire population. Howe was extolled as the greatest general of modern times; and the King's firmness in declining to retire before his contumacious subjects was the theme of admiration throughout the country. Corresponding depression existed amongst the few Englishmen who still remained true to the colonies. "Franklin's troops," wrote Voltaire, giving utterance to gloom which possessed the hearts of those Frenchmen who wished success to America, "have been beaten by those of the King of England: alas! reason and liberty are ill received in this world." But whilst English ministers were congratulating themselves on their victory, and chuckling over the discomfiture of the rebels, intelligence was crossing the Atlantic of events that had altogether changed the aspect of affairs. Even in his retreat before an overwhelming force the American commander had snatched successive victories from his enemy. The brilliant surprise of Trenton — concerning which Lord George Germain exclaimed, "All our hopes were blasted by the unhappy affair of Trenton" — was followed by the battle of Princeton; and before the first month of 1777 had closed, Washington was in a position to order all the Jerseymen who had sworn allegiance to Britain to "withdraw within the enemy's lines, or take the oath of allegiance to the United States of America." It would have been well for British fame if our statesmen had seen the lesson of this change in the tide of war; but instead of yielding or making any overtures for a just settlement of the dispute, they continued the war with a brutal ferocity for which Burgoyne's capitulation and Cornwallis's surrender were insufficient punishments. Englishmen of the present day blush for the shame of their land when they read the story which sets forth the dealings of our ancestors with the red men who



were hired by English ministers to plunder and burn the homesteads of defenceless backwoodsmen, and slay their inoffensive wives and children. "Il faut," said Le Corne Saint-Luc, the ruthless partisan, "lâcher les sauvages sur les frontières de ces Canals, pour imposer des terreurs, et pour les faire soumettre au pied de la Trône de sa Majesté Britannic." In accordance with this counsel, the savages were let loose upon the settlers, their women and their babes, to inspire terror and make them submit. It is enough to hint at atrocities the details of which shock humanity; and yet when Edmund Burke ventured to denounce the employment of such means of warfare, and to declare that red men armed with tomahawks were no fit allies for the King of England, no fit companions for British soldiers, or even for Hessian mercenaries, he was upbraided for his lack of patriotism, and sneered at in good society for his sentimental softness. Englishmen reverend by years and profession were heard to argue that, for the subjugation of rebels, ministers were bound to employ "every means that Providence had put into His Majesty's hands"; and amongst prosperous people at London dinner-parties it was an affair of good breeding to say that critics sitting in their arm-chairs in England had no business to condemn measures which received the approval of officers in America, who knew from personal experience the exigencies of the war, and were employed to bring it to an honourable conclusion. So his Britannic Majesty fought on with his Hessians and his red men, with results that justified Chatham's words, "My lords, you cannot conquer America." Mr. Bancroft's ninth volume, however, stops short of the date which witnessed the final justification of the elder Pitt's prediction, and closes with the reception of the American Commissioners by Louis the Sixteenth.

*Smart Sayings of Great Personages. A Repertory of Wit, Anecdote, Apophthegm, and Repartee, of Statesmen, Courtiers, Divines, Lawyers, Actors, Poets, Painters, and Philosophers.* (Darton & Co.)

THE title-page of this book bears for epigraph a supposed smart saying of Dr. Channing's, "One anecdote of a man is worth a volume of biography,"—the absurdity of which need not be demonstrated. The anecdote may be good in itself, but it will not enable us to mark the lights and shadows of a whole life. Any one ingredient of a compound mixture has but little in it, after all, of the one composite flavour. The choice of this epigraph or motto led us to doubt the editor's capacity for selection, and the latter seems to have been made rather from old books of *ana* than by a process of original reading, and notes made in the course of that process. It may be doubted, moreover, whether the collector understands the meaning of a "smart saying," of which he says, that "although necessarily brief, it may be either grave or gay in its subject." Can it be said of solemn truths that they are smart truths? Yet we find ranked among "Smart Sayings" the solemn lines by Francis Quarles on Man and Death; the sage advice of Polonius to his son; the profound earnestness of Luther's sentiments on children being educated in the love and fear of God; the definition of wisdom by Lavater; and the words of wisdom that fell from Jeremy Taylor. We should as soon have thought of describing an elephant as *lively*, or Dr. Johnson as a *smart fellow*, as including the terse gravity and truth of the great teachers of mankind among specimens of smartness.

It may be that the editor thinks it a smart

thing to joke with his readers. For instance, we have the following presented to us as a sample of the quality to which we have alluded:—

By all means use sometimes to be alone:  
Salute thyself, see what thy soul doth wear:  
Dare to look in thy chest, for 'tis thine own,  
And tumble up and down what thou find'st there.

In these lines the reader is told that he has "Wordsworth's Counsel to Mankind." We do not see the joke of such an intimation, or perhaps the latter is founded on ignorance. The lines themselves form part of the twenty-fifth verse of grave George Herbert's 'Church Porch.' It certainly never entered the poet's head to imagine that they would be quoted as specimens of smartness.

Occasionally, there appears to be a lurking sentiment of satire in some of the selections. The following is not particularly smart on the part of Thackeray, though it may produce feelings that may be so described on the part of his more intimate friends. Under the head of "Scarcity of Gentlemen," we read: "Thackeray says, 'A gentleman is a rarer thing than some of us think for. Which of us can point out many such in his circle,—men whose aims are generous, whose truth is constant and elevated, who can look the world honestly in the face, with an equal manly sympathy for the great and the small? We all know a hundred whose coats are well made, and a score who have excellent manners; but of gentlemen—how many? Let us take a little scrap of paper, and each make out his list.'" We can fancy that the friends and acquaintances of the late writer, who had studied them so narrowly, might be a little fluttered at the above, if it were seriously meant. They would naturally cast over in their own minds whether they were likely to be registered on the long list of the well-dressed, on the briefer roll of the good mannered, or, with a brace, perhaps, of others, on the little scrap of paper considered sufficiently large to hold all the writer knew who might fairly be recorded as gentlemen. The incident reminds us somewhat of an occurrence which led to a really smart saying by Foote. At an evening party, he was reminded by the master of the house that his handkerchief was hanging out from his coat-pocket. "I thank you, Sir," said the humorist, as he thrust the embroidered cambric out of sight, "you know the company better than I do!"

The editor's shortcomings extend to ignorance of the descent of anecdotes. Some of the stories told here have had for heroes or heroines personages earlier by centuries than those who figure in them in these pages. On questions of locality there is equal uncertainty. For example, "Dibdin, the Ocean Minstrel, the sailors' poet, once gave a musical entertainment at Torbay, and called the rooms in which it was given "*Sans Souci*," which gave occasion to the following squib:—

What more conviction need there be,  
That Dibdin's plan will do?  
Since now we see him *sans souci*  
Who late was "*sans rix sous*."

Dibdin's *Sans Souci* theatre was first established in the Strand, opposite Beaufort Buildings; a new one was subsequently opened by him in Leicester Place, Leicester Square. It was in the latter that Charles Dibdin gave during several seasons his entertainment of recitations and songs, having a house adjoining for the sale of his musical compositions. The house was opened as a theatre, but generally for private theatricals, within these thirty years. During the "fashion" of Fanny Kemble's early performances, a daughter of her cousin, Henry Kemble, acted at the *Sans Souci*, where she showed considerable dramatic power, especially in her performance of *Mrs. Haller*.

The portion of the volume we now close, which is devoted to the "Smart Sayings of Distinguished Women," is even more didactic and solemn than that occupied by the "distinguished men." The fact is, that selection is not so easy a task as it seems.

*The States of the River Plate: their Industries and Commerce.* By Wilfred Latham. (Longmans & Co.)

ALTHOUGH the author of this work professes to have no pretension "to the detail, interesting or amusing, which usually makes up works descriptive of foreign countries," and though much of his subject-matter is in itself unattractive, he has written an interesting volume.

Be it known that Mr. Latham writes from an agricultural point of view. He dwells on the advantages to colonists afforded by the States of the River Plate, their delicious climate, their richness of resources, the low price at which land is to be had, and the high rate of wages. He wishes to tempt all those for whom England is too narrow and too crowded, who are told by their parents or guardians that farming is ruinous in the mother-country, and that they must either sign articles or emigrate. There has always been a repugnance to articles in the young and enterprising mind, and some whose sole occupation in life has been to see the moon grow yellow over the lessening riot of the streets would gladly exchange that sight for the sunrise of the Pampas. We have no doubt that Mr. Latham will find many willing ears to hear him. Whether he will succeed with the owners of large capitals, which he says cannot fail to produce profitable results under ordinarily intelligent management, may be a question. Large capitals do that in England. But there is not the same chance at home for "smaller capitals, even to the smallest," for "practical and enterprising young men of small means," "sons of country gentlemen, professional men, farmers," unless their fathers can find them an opening, and have not cut off the entail of brains and industry. As for agricultural labourers, they might certainly better their fortunes if they could get a lift across the ocean. Mr. Latham promises them wages of from 4*l.* to 5*l.* per month, with every prospect of speedy promotion to the rank of bailiffs if they are sober, industrious, and intelligent. Yet the life is not free from care or hardship either to the small capitalist or the labourer. What the capitalist who invests in farming or in sheep has to encounter must be studied in Mr. Latham's book by all who would follow his advice. Here is a picture of the shepherd's life:—

"The life of a shepherd in the camp is solitary enough: a man who does his duty should never leave his flock, until, at least, they are shut up at night; and then not for long. It is not always that a flock is shut up in the 'corral'; in fine weather they are left on the 'rodeo,' a bare piece of ground near the house, to which they are driven to pass the night, where they have more space, are kept cleaner, and can rest perfectly quiet; in wet and dirty weather it becomes impossible, without serious prejudice, to put them into 'corral,' on account of the accumulation of excrements and mud. Under these circumstances, on stormy nights, the shepherd is required to be up with his flock, riding or walking round them ('rodeando' them), to prevent their driving before the wind and rain; in heavy gales there have been instances of large numbers being swept away, running before the blast, and encountering a swollen brook, plunging head foremost into it, under the influence of the hindmost, and perishing to the last. In the daytime, in a storm, they are very apt to drive, and especially in a dust storm, by which, occasionally, great losses and

considerable inconvenience through the mixing of the flocks is incurred."

At the same time, the price of everything has risen so much during the last twenty years that fortunes are not to be made so easily as they were before that time. The value of sheep has increased tenfold; but with this the breeds have undergone a great improvement. Mr. Latham alludes to the time when Creole sheep were of so little value as to be killed that their carcasses might be used as fuel; and, from his judgment of the "Plate beef," he seems to think that both the breed of cattle and the mode of killing them are nearly as backward. At the time when so much is expected of South American meat, and so many companies are being started for its exploitation, Mr. Latham's words will seem disappointing. But we are glad to find him approving of the extract of meat which has Baron Liebig for its sponsor. The preparations of South American beef to which he chiefly objects are those preserved by salt. Dr. Morgan's he thinks would be very salt; and the meat generally is not in such good condition as to take salt well. The cattle are too wild; their feeding is unequal and irregular. In order to drive a regular trade in supplies of meat it would be necessary to organize a regular system of cattle-feeding, and to have large farms closely adjoining the cities. But not only is this organization wanting; the meat put on the tables of dwellers on the Rio de la Plata is poor, and the cooking is as defective as the salting. On this matter we will hear Mr. Latham:—

"The beef in these countries is almost universally, if roasted (baked) in the oven or fried, cooked with a large quantity of grease. The lean quality of the beef, the absence of layering or veining of fat in the flesh, renders this necessary, to supply the needful proportions of heat-giving substance or carbon on the one hand, and on the other to check the drawing away of the albuminous matters from the substance of the beef in the cooking process. When meat is boiled, 'puchero' is the dish usually made from it; that is, meat boiled with vegetables of various descriptions, and rice, the vegetables, &c. supplying the deficient starchy or carbonaceous matters, and taking up the albuminous juices so readily parted with by ill-fed beef. In all stews and 'made dishes' the beef is found to be hard, almost horny, and perfectly tasteless. It is the mere fibre of flesh; such nutritious matter as it contained, as in the case of salting, has drained away from it. To compensate for the deficiencies of nutritious and carbonaceous matters, and to absorb the juices that drain from the flesh, a variety of fruits and vegetables are cooked with it. Pumpkins, maize, raisins, olives, apples, pears, peaches, &c. &c., supplying saccharine matters—alkalies, vegetable acids, &c.—compensating to a certain extent for deficiencies in nutrient matters, or adjusting the proportions of the food elements. These things are not only desired by the palate, but are absolutely requisite to constitute food, and as correctives; much in the same way as raisins, limes, &c., are necessary with a salt meat diet."

Of the process of Messrs. Paris & Sloper, by which meat is to be transported to England in hermetically-sealed tins, and is to emerge from them as fresh and palatable as butchers' meat, Mr. Latham scarcely speaks. He seems only to have heard of their process after writing his chapter on the 'Utilization of River Plate Beef,' and he alludes to it very briefly in a note. All these schemes are seen by him in the same light, and all must answer the same question—Can the Plate beef be preserved, and be nutritious, without an improved system of feeding? He answers in the negative, but he looks forward most sanguinely to another answer being given when the breeds and the food are improved. Meanwhile, he gives in his adhesion to the "Extractum Carnis

Liebig," as thoroughly nutritious, as capable of being packed in the smallest compass, and as promising to be cheap when the manufacture is no longer confined to a part where meat is comparatively costly. We have said that Mr. Latham attributes some of the defects of La Plata beef to the mode of killing; let us give his sketch of the mode in use at Buenos Ayres:—

"Herds of fine semi-wild cattle, consisting of several hundred head, are driven in from the country by mounted herdsmen, looking as wild, if not really so, as the cattle they drive—the affrighted animals bellowing and making desperate attempts to break away as they approach the pens—the mounted herdsmen swinging their lassoes and dashing at the cattle on flank and rear, to close them into a compact phalanx, so as to force the foremost on. The slightest break in the mass, from an inequality of pressure, through which an animal or two can contrive to turn, and there is a wheel and a stampede: and then look out! away go the gaucho drivers, as if fleeing before the galloping, maddened herd; but, with their fleet horses, crossing and recrossing in front and on the sides, they gradually close up the ranks, succeed in turning the cattle again, and so work them till they get them into the pens (corrals) of tall hard wood posts, six to eight inches in diameter, by eight or ten feet high, ranged alongside each other, and bound together by cross bars securely lashed. Occasionally, indeed frequently, a point of two, three, or half-a-dozen animals will break away from the lot, and then away go the skirmishers of the party of drovers, lassoes whirling in the air, at headlong gallop, to come up with the runaway beasts; a vain attempt would it be to turn them, so the lasso is thrown, the noose goes over the animal's horns, the well-trained horse answers to the rein, he gallops to one side and comes suddenly to a stop; the animal is swung round, a second lasso is thrown by another horseman; one takes one side, the other the other; the enraged animal rushes to and fro, but he is checked by the lassoes; and so, by the dragging of the lasso-men and his own mad rushes, he is worked on to the remainder of the herd. At other times, he is hamstringed by a third person, and left until the herd being penned, they return to kill and skin him."

We might have chosen a more pleasing specimen of Mr. Latham's style; but there is true spirit in this extract, even if it remind us of some of Sir Francis Head's hasty jottings, so evidently written on the saddle. There are more scenes like this to describe, and Mr. Latham would not have found less favour with the enterprising young men whom he hopes to allure up the River Plate, if he had been freer with stirring episodes and not so lavish of practical suggestions.

#### NEW NOVELS.

*Madonna Mary.* By Mrs. Oliphant. 3 vols. (Hurst & Blackett.)

Few novelists in the higher ranks of literary artists have written to better purpose, and few have at times used their pens with less satisfactory results, than Mrs. Oliphant. In the exercise of her vocation she is an uncertain player; at one time exhibiting the most perfect knowledge and mastery of a difficult art, at another failing in the simplest strokes. Just as she happens to be in the right humour, or "out of play," she writes with a fineness of humour and delicacy of touch that are delicious to critical readers, or flounders about in a mire of words, wasting her strength in futile endeavours to be gracefully agile at moments when she has lost the command of her feet. This variability of merit, which is the perplexing feature of her labours, is in a great measure attributable to the unintermitting constancy with which she works away through darkness as well as light, through periods of mental

vacuity no less than seasons of intellectual activity and productiveness, alike through days of despondent heaviness and times of spiritual elasticity. However sincere he may be, and however honestly bent on working to the best of his powers, physical inability and mental disinclination for arduous exertion can be neither concealed by the artifices nor counteracted by the volition of the writer who persists in unseasonable toil. The best efforts of the artist working "against the grain" are feeble and fruitless in comparison with the unlaboured achievements of his brighter hours. Of these truisms Mrs. Oliphant is a notable illustration. On opening a new story from her pen, we are prepared to find it very good indeed, or very far below the high standard by which the great excellence of some of her tales has taught us to judge her. And even when we have read the earlier chapters with satisfaction, such is our experience of the writer's unevenness that until we are fairly within sight of the end we cannot dismiss the fear that on the turn of a leaf she will make a sudden drop to a low level. The present volumes, however, contain no passage that gives a colour of justification to the nervous apprehensions for the author with which we perused them. From first to last 'Madonna Mary' is written with evenness and vigour, and overflows with the best qualities of its writer's fancy and humour.

Save that it depends on the defective evidence of a Scotch marriage—a basis of operations which has been the foundation of so many novels since the first outbreak of the Yelverton-Longworth scandal—the story is thoroughly original, so far as its plot and leading incidents are concerned; and though its main interest is open to objection on the ground of its exceeding painfulness, the strength of the narrative is such that we question if any reader will lay it aside, notwithstanding the fullness in his throat and the constriction of his heart, until he has shared in the happiness which is liberally assigned to the actors of the drama, before the falling of the green curtain. But the principal charms of the work are the subtle humour, fineness of touch, and seeming ease with which Mrs. Oliphant delineates and contrasts her numerous characters. The tone and spirit of the listless, languid, fretful life of the Indian station are indicated with skilful suggestiveness; and the residents, especially the female residents, are in keeping with the life of the place, where Mrs. Ochterlony—the Madonna Mary of the story—is induced by her worrying, honest husband to raise suspicions as to the validity of her Gretna Green marriage by submitting to a second union performed in accordance with the Church of England ceremony. The colonel's wife, Mrs. Kirkman, is described as "troubled by an abiding consciousness that it was into her hands that Providence had committed the souls of the station. 'Which was an awful responsibility for a sinful creature,' she said in her letters home; 'and one that required constant watch over herself.' " If we did not know how slow people are to detect the force of satire that is especially applicable to themselves, we should be inclined to think that the ridicule with which Mrs. Oliphant covers Mrs. Kirkman's affectations must have been very unpalatable to the readers of the publication in which 'Madonna Mary' first appeared. Nor is the author less successful in her pictures of the domestic circle to which Madonna Mary returns on the death of her husband, bringing with her the three boys, whose education becomes henceforth her chief care. Nothing but true poetic insight could have enabled Mrs. Oliphant to bring her readers



face to face with the unselfishness and womanly purity of Aunt Agatha, in whose heart, deeper than the strong love which she bears all her kith and kin, there burns, inextinguishable and for years almost unrecognized by herself, a sacred lamp of maidenly affection for one whose wife she might have been, had he been as simple, brave and strong as she. Very pathetic—all the more so because the circumstances of the case are not wanting in something that borders closely on the ludicrous—is the joy of this gentle old spinster on learning after her lover's death that throughout his long career of selfish dilettantism he had cherished a sentimental tenderness for the woman to whose devotion he had responded with neglect, if not with contempt. "It was the truest grief that was in her heart, and yet with that there was an exquisite pang of delight, such as goes through and through a girl when first she perceives she is loved, and sees her power! She was as a widow, and yet she was an innocent maiden, full of experience and inexperience, feeling the heaviness of the evening shadows, and yet still in the age of splendour in the grass and glory in the flower." Upon the whole, we are inclined to place Aunt Agatha, as an artistic achievement, above all the other creations of the book,—above the heroine, whose simple nature and maternal influence over her boys are excellently described,—above the buoyant, prosperous, self-complacent Mr. Penrose, in whose portrait the typical qualities of the energetic, unrefined and domineering Englishman are given broadly, but without undue harshness,—and even above Wilfred Ochterlony, whose precocious cleverness, constitutional jealousy, and unprovoked badness aid largely in bringing about the positions which wring his mother's heart with anguish, and when they have discharged their function, as sources of nervous agitation to the reader, result in the marvellous boy's penitence and moral reformation.

*Paul Massie: a Romance.* 3 vols. (Tinsley Brothers.)

A long extinct and unhappy love, a lost ring, a designing, middle-aged (but of course still beautiful) lady, of democratic tendencies, are three points quite sufficient to form the groundwork for a story which disdains all circumlocution, and at once proclaims itself a "romance." And the anonymous author has made no bad use of the materials thus briefly described. There is a deep veil of mystery hanging over the story, which is carefully kept from the various persons interested until the proper time arrives for its revelation. We may add, that out of the main plot several minor complications arise, in which the agents are unconsciously working out their proper destiny, while apparently striving for objects inconsistent with the author's intended climax. It is only just to say that the various plots and counterplots are contrived and worked out with considerable dexterity. On the other hand, the reader will probably find some difficulty in taking an earnest interest in any of the most important characters. It is not that the power of a draughtsman is wanting, for it must be admitted that the various figures are well designed and well-carried out as far as they go. But there is an absence of that warmth of colouring which is necessary to enlist the feelings and to call out human sympathies. The prim young High Church rector, indeed, is not intended to be a sympathetic character; and, looking at rectors from the author's point of view, we are content to find him very correct and very cold. But we should have wished to be able to open our hearts more largely to Sarah,

his young cousin and fiancée, who, though brought up in a dull school of conventionality, allows true feeling to triumph in the great struggle of her life. We should have wished, too, to feel rather more enthusiastically towards Paul Massie, the hero, who is honest, clever, truthful, and evidently a "good fellow" besides. But somehow or other we do not care very much about them, or even about old Mrs. Massie, whose early romance and misfortunes form the pivot on which the whole machinery turns. When we come, however, to speak of the lighter features of the book, we have no fault to find. There is much humour in the description of Salome (the democratic lady above mentioned), and the motley assemblage of native and foreign "Bohemians" in her drawing-room. Whether such drawing-rooms exist in London we cannot say; but it is quite possible, now that, as the author says, people "take to patronizing revolutions as they might to patronizing Art or high farming." We may mention, *par parenthèse*, that Salome, otherwise Madame de Luca, is a little more forward than we should expect a well-connected lady, living in the English metropolis, to be; but she is an eccentric character, a privileged person, and it is part of her rôle to transgress a little the ordinary rules of society. Madame de Luca is, doubtless, the character on which the author has bestowed his principal care, and he has no reason to regret the result of his labours. In his descriptions and incidental remarks, the author is sometimes very happy. He is evidently rather hostile to High Church clergymen, and he shows this feeling without disguise, but, at the same time, in a very quiet way. The account of the inquest in the third volume is rather slovenly; and we doubt whether a death by violence could have been smuggled up and represented as an accident in the manner there represented. The author atones to some extent for this in his graphic account of a "maiden speech," and a "count out," which is full of humour and truth.

*No Easy Task.* By Mark Francis. 2 vols. (Skeet.)

THE heroine of this novel is, we presume, Miss Augusta Bennington, a young lady of large fortune and strong will, whose peculiarities of character render her, in the eyes of the reader, far the most important person in the book. In the eyes of Mr. Philip Davison, the hero, alas! poor Augusta is uninteresting, and hence arises Miss Bennington's enmity for the fair girl who becomes his wife, an enmity which, together with a mad woman and a family mystery, forms the groundwork of a story constructed with considerable ingenuity. The inventive power of the writer is cleverly exercised in the artifices by which the heroine, goaded by secret jealousy and by certain imaginary wrongs, manages to set husband against wife, lover against lover, and friend against friend, while all the time she maintains a friendly demeanour, and avoids rousing the suspicions of her victims. At length a looker-on discovers the whole game, and in the end several loving couples are happily married, and "all's well that ends well." Mr. Francis has no bad idea of sketching character; and Mr. Tom Gordon, the rusticated Oxonian, who exhausts his slender energies in drinking and playing music-hall tunes on the cornet, and whom the artful Miss Bennington permits, for certain dark purposes of her own, to flutter moth-like about her, is especially amusing.

*Angelo Lyons: a Novel.* By William Platt. 3 vols. (Saunders, Otley & Co.)

Angelo Lyons is a hero who has inscrutable, black eyes, but who is so handsome, so amiable,

so popular, so rich—he comes from the West Indies, where he has inherited the fortune of a rich planter, his kinsman,—that he wins the heart of the mayor and corporation and all the inhabitants of Shiphampton,—which may stand, if the reader pleases, for Southampton.—He has taken up his abode in a house where two dreadful and mysterious murders had been committed some years before. The house had gone to ruin, for no one would live there; but Mr. Angelo Lyons repairs it and adorns it and furnishes it, regardless of expense, and lives there with his only daughter, an angel with blue eyes, who loves wild flowers and white muslin better than fine clothes and jewels, and who is an exasperatingly "sweet creature." There is a mysterious housekeeper named Faith Lincoln, who is bound to Mr. Lyons by some bond, which is not that of matrimony, and who is constantly singing a plaintive song, called 'The Lost Boy,' which always has a peculiar effect upon Mr. Angelo Lyons. At last, after a good many years, Mr. Angelo Lyons, who has been growing better and brighter and richer every day in the eyes of his admiring fellow-townsmen, is accused by a negro, who, immediately after seeing him, becomes "a jabbering idiot," of having been the actual murderer of the two ladies whose mysterious fate had baffled all the police detectives of Great Britain, and horrified the inhabitants of Shiphampton. Another negro accuses him of having made away with the lawful heir of his kinsman, who is the original "lost boy" of whom Faith Lincoln is always singing,—the "lost boy" himself having, meanwhile, grown into a handsome young man, and won the affections of Rachel Lyons, to the extreme displeasure of her father, who has contemplated aristocratic marriages both for himself and his daughter. The heretofore admiring townsmen of Mr. Angelo Lyons seem to credit the accusation of the two negroes with great facility; for a deputation of them come to his house provided with a warrant, and constables in attendance. Mr. Angelo Lyons does not wait to be committed to prison; he shoots himself through the head with a pocket pistol, in the presence of them all, his daughter entering the room at the fatal moment. The "lost boy" immediately becomes the possessor of his lawful inheritance, and Rachel becomes a Sister of Charity, in spite of all persuasion to the contrary. How the discovery which causes the catastrophe took place will require a sagacious reader to discover; for the plot of the novel is vague, rambling, and overrun with digressions. It is, indeed, entire nonsense, from one end to the other; but as it contains a murder and a mystery, it may meet with readers who will have the patience to follow them out.

*A Brief Essay on the Position of Women.* By Mrs. C. H. Spear. (Trübner & Co.)

THAT blessing which women really need, and which underlies all the arguments which are raised and wrangled about as to their "position," is—that the need of education, the thirst for self-improvement, should be awakened within them: the rest will follow. It is of no use to begin arguing their abstract right as human beings to become watch-makers, jewellers, wood-engravers, book-keepers, clerks, or even physicians and lawyers: the first thing needed is to impress women with a genuine desire to learn, to be, to do, anything thoroughly, whether it be learning in college classes, or being put to a business. If the desire be once awakened, the object will be accomplished; but, until then, it is a case of trying to make water run up-hill. Nobody in the present day denies the importance of woman's place in nature, and there is



no sort of restraint put upon any genuine wish she may feel to be taught whatever she wishes to learn in the way of education; the *thoroughness* of what she learns must, and ever will, depend on her own nature. The average of girls' schools are quite as good as those for boys, with the addition, that the common necessities of learning are better taught. Writing, ciphering, geography and grammar are better known by girls on leaving school than by the generality of boys; only girls come to live at home until they are married, and forget their book-learning, whilst boys are put out to some business by which to earn their living, unless they go through the intermediate training of college to fit them for higher professions. Even then it would be curious to know how many young men of the average class of intellect either have to learn their common things afterwards or remain in ignorance of them. The present movement in favour of general education is a mark of an awakened conscience, that to educate both boys and girls thoroughly is not an optional, but an imperative duty; as imperative as to give them food and clothing. That *female* education should be as good, as thorough, as general in its scope as that given to boys, is a point that is conceded—in theory: it depends on the students themselves how far it goes into practice. That women themselves claim to be brought to the test of examination is the best proof that they have an earnest desire to grasp the solid benefit of learning, to be *thorough* in what they do. It is the want of *thoroughness* that has been their great hindrance in the task of gaining their own livelihood. Men have at present the monopoly of many ways of earning money because women have not yet steadily settled in their own mind that to earn a living in any department they must give up their lives to it, as men do. A man marries a wife, and goes to his work with more energy than ever; but a young woman is always haunted by the idea that she will be married. Let her be bound apprentice like a boy, grant her any of the trades so much pleaded for to be thrown open to women, the prominent idea in her mind is not that her trade is the chief object of her life; but that when she is married she will have a house of her own and have no need to work for herself. It is this sense of the uncertain and insecure tenure of her services that keeps employment for women scarce. What girl of the average class of ability would give the seven brightest years of her youth to serve an apprenticeship—say to a druggist—with the prospect of becoming at the end of that time a druggist's assistant? If a chance of marriage came in the mean time, would the indentures hold her? A woman who should steadily make up her mind to follow a business, except it be such as can be followed in her own house, diminishes her chances of matrimony. She changes her position, takes her stand as a man, and must put marriage on one side as secondary to her work or profession. If she marries, her work must still stand foremost, if it is to be the staff of subsistence; and the family, if there is one, must be relegated to others. If a woman takes the outside life of work in the world, some other person must be found to undertake her inner family life and responsibilities.

We read the other day the announcement of an American lady physician who had passed a brilliant examination, and who visited Middlesex Hospital, being shown through the wards by the authorities, dressed in modified male costume,—a low felt hat, and long plush coat, and trousers. If she had a strong bent to the medical science, such as makes men fling themselves into a profession, she would find the power of

obtaining the knowledge she sought its own reward; but if she went into the profession merely to earn her living as a medical practitioner, she would only lose her womanly nature to become an uncomfortable anomaly. The fact of women being capable of being trained into excellent nurses, and having, in fact, a natural aptitude and instinct for taking care of the sick, has nothing to do with her qualifications to become a doctor. They are two distinct employments, and their duties cannot be muddled together as the author imagines. The author of the brief treatise before us, which has been the text for what we have written, pleads a series of passionate commonplaces to prove that women and the feminine influence are essential to the elevation and civilization of men. She pleads that "rich young women whose time is not at all consumed in providing for the external necessities of life," shall be saved, by a more complete education from the miseries, follies, and vices coming of idleness or absorption of mind upon themselves and dress. She goes on to say, as though it were a natural sequence, "Pure science, pure literature, and pure art must sometime find votaries: and where may those lofty pursuits be so closely followed as among those free from the need of fame and care for worldly wealth?" Nothing could be more desirable than that rich and idle young women should be induced to employ themselves; but riches and idleness are not the materials out of which artists are made. The author goes on to say, "The fact that woman has an intellect which needs developing signifies that it must be brought out towards perfection, and until it is developed in proportion to her other powers, her character must be incomplete," which is a truism that holds good of men as well as of women. "I only ask," continues the author, "that arbitrary barriers imposed by custom and superstition may be removed; that woman may think and act from principle, not from conventionality; that inward and outward freedom may be acknowledged as her right, not yielded as a concession, the same as for a man." Nobody can be made free by acclamation or Act of Parliament. Both men and women must work out their own freedom, as well as their own salvation; it cannot be done for them. Women have nothing to hinder them externally from starting or running the race to perfection, and nobody wants to hinder them. But before the question of equal rights in all that pertains to legislation can be settled, women must be at least qualified to exercise them. The thorough education and cultivation which is now called for on behalf of women, as well as for men, is the real need of both. It is not mere knowledge for the sake of knowing, but the cultivation and more perfect balance of all the faculties which is hoped for as the result. The social position of women may safely be left to adjust itself. As regards their "right" to have every career thrown open to them, the matter practically settles itself every day. Whoever can do anything well enough to make it worth the while of others to pay for it, such person, man or woman, is allowed to do it; but a mere declaration of freedom does not give capacity; and all the discussions about the "rights of women to labour" resolve themselves into the old saying of "tools to those who can use them."

*St. Paul's Epistle to the Galatians.* A Revised Text, with Introduction, Notes and Dissertations, by J. B. Lightfoot, D.D. (Macmillan & Co.)

THERE are many commentaries on the Epistle to the Galatians. That of Winer is excellent as

a critical one—less so as purely exegetical. On the contrary, that of Prof. Jowett is expository rather than critical. The present work is more ambitious than either, in scope and aim. The author intended it to be as comprehensive as possible, embracing everything necessary for the right understanding of the text as well as of the apostle's meaning. Collateral topics are discussed, and allusions fully explained.

Dr. Lightfoot appears to possess the amount of knowledge and learning requisite for his task. He has read preceding works on the Epistle, is able to estimate their respective values, and is evidently familiar with Hellenistic as well as classical Greek. His book bears on its pages the stamp of solid, substantial scholarship. Good judgment and critical sagacity are seen throughout it. He has done well to avail himself so largely of Winer, whose Grammar leaves little to be desired in the province to which it is devoted. His sentiments are orthodox, as those of a Cambridge Divinity Professor must be; and his attachment to the Church of England is patent, even to the ignoring of Dissenters' books. But he moves freely within a certain compass, and is not afraid to avail himself of the researches of Germans, however heretical he may think them. We know no English commentary on the Epistle that can be compared with it in fullness. The notes are copious, and accompanying dissertations largely swell the pages. Whether it be superior to that of Prof. Jowett is a point which need not be mooted here, depending as it does on the theological opinions which readers may have previously formed.

On consulting various passages which involve points of the most difficult and delicate criticism we have been much disappointed. The author's prepossessions and his incompetence for the highest criticism prevent him from perceiving the meaning in several cases, or, at least, from bringing it out to the light. Thus his note on iii. 16 is most unsatisfactory. What is meant by saying that the question involved is "no longer one of grammatical accuracy, but of theological interpretation"? Does not the theological interpretation depend on the grammatical accuracy, or, in other words, on the grammatical sense? The apostle undoubtedly reasons from the language he quotes, and rests the force of his argument on the word "seed." Neither our author nor Tholuck expounds the Pauline reasoning aright, because of their prejudgments. Again, the note on iii. 19, respecting the presence of angels at the giving of the Law, throws no light on the exact point in which a difficulty lies. Indeed, we see a sort of evasion in the statement, "the theology of the schools having thus enlarged upon the casual notices in the Old Testament, a prominence was given to the mediation of angels, which would render St. Paul's allusion the more significant." In the Old Testament there is but *one* notice of angels in connexion with the announcement of the Law; and there the text is undoubtedly corrupt. Why could not the critic afford to say that the apostle followed a Rabbinical speculation, for which the Old Testament affords no basis?

The note on iii. 11 does not properly bring out the apostle's meaning. The commentator never tells us whether the translation should be "the just shall live by faith" or "the just by faith shall live." Doubtless he would agree with Winer; but the latter sense has been held by many, from Jerome down to Rückert, and deserves special mention. In v. 5 the expression *ἐκ νόμου* is not expounded in its connexion. Indeed, the whole verse is slurred over loosely. The author should consult Rückert's note, from which he will see that there is need of elucidation.

There is a good note on St. Paul's allegorizing

the story of Hagar and Sarah, in which Dr. Lightfoot admits that St. Paul's mode of teaching was coloured by his early education in the Rabbinical schools. The bearing of this on inspiration is touched with a timid hand.

The Introduction comprises several essays, which, though containing nothing new, are valuable and judicious. In settling the date of the epistle the writer's reasoning is unsatisfactory. The close of the volume consists of three dissertations, respecting the Galatians being Celts or Teutons, the brethren of the Lord, and St. Paul and the Three, i.e. Peter, James and John. The first two are excellent; the last, one-sided, apologetic and inconclusive. The original preface shows that the writer has tolerably strong prepossessions, which blind his mind to the perception of the merits of some critical editors; while the dissertation on St. Paul and the Three equally proves his incapacity to deal with the highest problems of New Testament interpretation. "The difference between the earlier and the later writings of St. John," says our author, "is not in the fundamental conception of the Gospel, but in the subject and treatment and language." This assertion advertises critics of the perfunctory method in which great questions are disposed of. The note on page 345 about the Paschal controversy and St. John wearing the priestly mitre, as Polycrates tells us, is as superficial as the observations about the apostle's writings.

Dr. Lightfoot is a good guide up to a certain point. He cannot, however, be followed implicitly in the region of the difficult and disputed. His book might be greatly improved by the careful exclusion of all superfluous matters. We think it unnecessary for him to give the Greek text, though it professes to be a revised one. It is no better than Tischendorf's last—hardly so good. It is also useless to give from Wetstein and Schöttgen information bearing on Hebrew and Rabbinical questions. References to Winer's Grammar and to the linguistic remarks of Fritzsche might also be dispensed with. Some of his dissertations should be omitted. By such means the work could be reduced to one-half its present dimensions, without much disadvantage. The masterly condensation of De Wette's commentary should be imitated; and thus the lumber of useless learning excised. As it is, students will thank him for his copious commentary; but scholars will go elsewhere for the elucidation of such passages and the true solution of such difficulties as his theological standard precludes him from giving.

*English Children as painted by Sir Joshua Reynolds. An Essay on some of the Characteristics of Reynolds as a Painter, with especial reference to his Portraiture of Children.* By Frederic G. Stephens. Illustrated with fifteen Photographs by A. and E. Seeley. (Seeley, Jackson & Halliday.)

On the 7th of August, 1865, there calmly died, in her quiet home, a lady between ninety and a hundred years old, who is said to have been, for a brief time before she died, the sole survivor of the thousands who had sat for their portraits to Sir Joshua Reynolds. The lady in question was the Dowager Countess of Shaftesbury. The last survivor but one was, we believe, the once stalwart drayman who, at a sale at Christie & Manson's, stood beside the picture of 'Puck' or 'Robin Goodfellow,' then being sold, for which he had originally sat on Reynolds's doorstep when the great-grandfathers of many persons then in the room were boys.

They have all passed away, those magnificent men, those graceful women, those matchless

children,—whose living, breathing, almost speaking presentments, still glow from the canvas with fuller or fainter flush. No artist has had more admirers or more commentators than Reynolds. Some of the latter have addressed themselves to his failures in classical illustration, others to his lack of success in the ultra-romantic, the heroic which is beyond nature,—giving a natural tone to which destroys the heroic element. Some, again, debate upon the truthful character, not merely the facial likeness, but the spirit and sentiment of Sir Joshua's male portraits; others love to dwell upon the ineffable graces of his women, whom he has handed down to posterity, as mere mortals have a fair right to be, at their very best. You may reasonably guess at the disposition of any one of those delicious creatures. The mind is there as unmistakably as the form. If Sterne's forefinger to his temple, Elliott's iron key in his iron hand, and the evanescent air of fine gentlemanism in some of his fops of good blood, bespeak not only the men, but what sort of men they were, so the falling of a curl, the glancing of an eye, the wave or the composure of a petticoat, all help the spectator to conclude the manner of woman before him, and whether a paradise with her would be likely or not to be traversed by storms.

All having gone, and the last survivors having been two individuals belonging to Sir Joshua's very numerous family of children, the subject of 'English Children as painted by Sir Joshua Reynolds' was one of the most appropriate that could have been chosen. It has met with corresponding success in its treatment at the hands of Mr. Stephens. As a painter of children, his estimate of Reynolds is of the very highest. He places the old bachelor artist—who had no children, yet possessed many in his love for, appreciation of, and sympathy with them—above Fra Angelico with his seraphic babies, above Raphael with his adult cherubs, above Murillo with his elfish, dirty rogues, above Velasquez, at least in extent of labour, and even above Rubens, who, Mr. Stephens thinks, cannot "be compared with Reynolds, either with regard to the refined quality, or the number of the pictures that are recorded in the Appendix to this Essay, which, let it be borne in mind, comprises only engraved works." The number of only these engraved works amounts to 299. Some of these contain whole families of children; and when we think of the numbers that were not engraved, we may have some idea of what a bright and brilliant crowd might be made up of the "boys and girls" of Sir Joshua Reynolds.

His great success lay in his discernment of what was natural, and his power in giving it expression and beauty. Sir Joshua painted also 'The Russell Family,' in 1777, in which there is much mythological nonsense and classical blundering. There is also an exquisite child, little Lord William Russell. The little lord—he was ten years old—was most unwilling to be painted, sulked, and cowered down in one corner of the room. Reynolds saw the appropriateness of the action to the feeling, and out of both put the only bit of nature that is to be found in the "Russell Family," the chief of which is St. George handsomely pinking the dragon, and the rest of the members decently glad at what is going on. Lord William, as he entered for his sitting, huddled against the wall in sulky anger and distrust. Reynolds, who knew how to deal with children, and could manage them so perfectly that he contrived to paint more of them, and better, than any one else, cried out, "Ah, my little man! Keep where you are." The little fellow obeyed.

Three-and-sixty years later, he lay, an old man, with his throat cut by his Swiss valet Courvoisier, who went as quietly to bed as if he, too, had only been concerned on a work of Art.

Reynolds, in his youthful portraits, could seldom lift himself from earth to heaven. His 'Angels' Heads,' comprise five portraits, in different positions, of Miss Frances Gordon. They are beautiful, innocent English faces, worthy of heaven, but with human expression belonging to what is purest and brightest of the earth. As readily as Sir Joshua saw the effect to be produced from the picturesque reluctance of Lord William Russell, did the artist perceive the beauty presented to him in a little street child sitting enthroned on his door-steps in Lincoln's Inn Fields. He did not, indeed, take the child's portrait, but he made of the little, lively, happy fellow, a joyous, undraped child, which gave such delight to Alderman Boydell, who was then producing his "Shakespeare Gallery," and whose thoughts and purposes were directed thitherward exclusively, that he expressed a wish for its introduction into the Gallery in question. "Well, Mr. Alderman," said Nicol, who was of the party, "it can very easily come into the Shakespeare, if Sir Joshua will kindly place him on a mushroom, give him faun's ears, and make a Puck of him." Sir Joshua, we are told, "liked the notion, and painted the picture accordingly." Nevertheless, as Mr. Stephens remarks, it is not a Puck at all, nor was it originally intended for one. As such, indeed, it is "really an absurd picture," but it is, as he says, "of the widest fame," "inexhaustible of character, splendidly spirited as the portrait of a gleeful baby brimming over with life." The artist obtained a hundred guineas for his work. At Rogers's sale, the Earl Fitzwilliam purchased it for nine hundred and eighty guineas.

In family portraits, where children abounded, Reynolds was even more successful. When we look at 'Cornelia,' Lady Cockburn and her three baby boys (all of whom inherited the baronetcy), we can hardly fancy that in one we see the Sir George who conveyed Napoleon to St. Helena (and whose figure is still remembered about the Admiralty), or in the youngest, that dignified Dean of York who used to preside with such solemn grace at the musical festivals in York Cathedral. A singular incident, sample of rare and spontaneous homage, occurred when this charming picture was brought (in 1774) before the Royal Academicians, to be hung in the Exhibition. Every Royal Academician then present stood forward and received it with loud clapping of hands. "Conceive the painters, each in his swallow-tailed coat, his ruffles and broad cuffs, his knee-breeches, buckles, long waistcoat, and the rest of the garments of those days, thus uniting in one acclaim." For this great work, including four portraits, the President received the poor guerdon of 183l. 15s. It lives only in the engraving. The original has simply disappeared. No search after it has ever yet brought the earnest and indefatigable seeker to any other conclusion than that it has disappeared. There is no record either of robbery or destruction. It is not to be found, and that is all that is known about it.

Some of the early sitters have looked in their old days on the portraiture of their youth only with saddened, sometimes with angry feelings. A once reigning toast, a queen of beauty in her beauty's prime, met a portrait of herself as a child, when she had become an octogenarian; she gazed eagerly, sighed deeply, and said as she raised her "still tightly-gloved though trembling finger, 'Ah! you would never think



that pretty thing could ever become a wrinkled old hag like me." Probably, the person thus addressed was as gallant as the Frenchman who remarked to a lady thus disparaging herself, "Madame, la beauté est de tout âge!" for Mr. Stephens says, "The apt compliment that was expected was promptly paid, and the lady went her way less displeased than most persons would be after a *rencontre* with the picture of their youth." That such pictures could ever offend at all seems to us stranger still. That one at least gave great offence is shown by the present condition of a picture which formerly represented Miss Greville and her brother as "Hebe and Cupid," but which now presents to us only Hebe and a tripod. Fulke Greville, the father of this pair, happened to quarrel with his son. The bitterness of his wrath had a touch of insanity in it; for he had the undraped, bright-limbed figure of his son clinging to the Hebe who holds a vase, cut out of the picture, and a tripod inserted in its place. It stands, the monument of the father's mean revenge.

Another instance may be added to those we have mentioned of Sir Joshua's happy readiness in taking models suitable to his purpose. There was a little street hero of his day, an orphan boy, who supported his brothers and sisters by selling the cabbage-nets he taught them to make. Sir Joshua painted him with one of his sisters, and if every one of the meshes of his nets reckoned for a guinea, it would not purchase this exquisite sample of the painter's art. Of the famous 'Gipsy Boy,' the head only is by Sir Joshua, apparently from the same model as that of the well-known 'Blackguard Mercury.' The body was added, we are told, by R. Westall, R.A.; his brother, W. Westall, A.R.A., then a boy, sat for this figure. How Reynolds kept (he being court-painter) portraits of the King and Queen on hand, ready for presentation, how he failed in religious subjects, how he *did* paint his own landscape backgrounds, these, with a large measure of illustrations of Reynolds's power in various branches of his art, are told succinctly, with much sound criticism, in this beautiful volume. How well the writer can himself create word-pictures, the following will show:—

"Reynolds painted scores of portraits of ladies with their children, and did none better than those in which his exquisite sense of beauty and power in characterization were employed in depicting the maternal instinct at its most lovely phase. Of such compositions none is more simple and beautiful than the well-known 'Pickaback.' He depicted Lady Cockburn, with a triad of rollicking babies; Lady Dashwood and her child, repentant after naughtiness, with pretty, blubbered face, and fondest gesture, embracing the maternal cheek, which from the lips to the eyes ripples to a smile; pretty Lady Betty Delmé, with her shy daughter and bolder son. The Duchess of Devonshire, a buxom dame, dances the crowing Lady Georgiana Cavendish upon her knee, and enjoys the child's delight, as it watches her hand waving to the tune of—

Ride a cock-horse  
To Banbury Cross.

The same tune seems to be sung in that other portrait, Caroline, Duchess of Marlborough, whose baby, wild with fun, capers on her knee. Lady Harrington's 'big baby' is by its mother held up to be seen. Mrs. Hartley carries her child as a Bacchus minor, and crowned with vine-leaves, astride of her shoulder, as she dashes along and sings aloud. Lady Herbert's naked infant—a mischief-loving imp—chucks its pleased mother under the chin. Mrs. Lascelles' strapping boy sits in his mother's lap, and bending back pulls down her face to his, using hands that are all fists. There are at least a score of these charming compositions. The only foolish one among them is that

of the Duchess of Manchester, as 'Diana stealing the bow of Cupid.' This was probably produced under similar inspiration to that which dictated to the painter the sentimental 'Ladies with the Term of Hymen,' in the National Gallery. As we said just now, no work of this class is sweeter than 'Pickaback, Mrs. Payne Galloway and Child,' the young mother with her little one upon her shoulders, as if they were thus in a park together; the child wears a broad-brimmed hat that scarcely holds to its head, looks over the lady's shoulder with a pair of dove-like eyes, and clings with a fairy arm, that is stayed in its place by one of the mother's hands, while the other holds up the little burden behind. The companionship thus simply indicated was not destined to last."

Of some of the "young gentlemen" we have the subjoined notices:—

"We have not said much to illustrate the ways and manners of Sir Joshua's boy-sitters; there are, however, some rather amusing stories told of them. One of them displays Reynolds's kindly consideration and knowledge of the nature of lads. A picture by Reynolds was exhibited in 1758, entitled 'Master Mudge,' a portrait of the younger son of Dr. Mudge, whom the artist also painted. This boy was taken ill during a residence in London, and, with that natural longing to go home which is anything but wholly selfish, fretted with desire to see his father on his sixteenth birthday. Going was out of the question, so Reynolds, moved by the boy's distress, and glad of an opportunity to please his own old friend the doctor, said, 'Never mind, I will send you to your father.' And he accordingly, says Mr. Cotton ('Reynolds and his Works,' p. 83), so painted his portrait, that when the case containing it was opened, the doctor should be agreeably surprised by seeing his son looking at him, with a boyish and glad smile, from behind the heavy folds of a curtain. The portrait thus produced has been engraved by S. W. Reynolds. \* \* Among other anecdotes of children in connexion with the painter take this. The Master Wynn who sat to Reynolds for 'St. John at the Spring,' grew up and had a grandson, who sat to Lawrence while yet a boy. In the middle of the operation this lad, with the most evident gravity, and as if after long meditation, suddenly demanded of that President who above all things dreaded a blunder in tact, and was not a little sensitive about his own age and appearance, 'Are you the man who painted my grandfather?'"

This well got-up volume is superbly illustrated with photographs of some of Sir Joshua's portraits of children; but its abiding value lies in what is said of them in Mr. Stephens's text.

*The Mormon Prophet and his Harem; or, an Authentic History of Brigham Young, his numerous Wives and Children.* By Mrs. C. V. Waite. 3rd edition. (New York, Hurd & Houghton; London, Low & Co.)

AMONG the many silly books about Brigham Young and his singular colony at Salt Lake City, which for our sins we have been condemned to read, Mrs. Waite's is beyond all question the silliest. Unlike a recent writer, who began her revelations of the private life of this lord of harems and odalisques with the words "The sun was setting on the domes and spires of the city"—there being neither dome nor spire in the place,—Mrs. Waite seems to have actually visited Utah; but we certainly cannot offer her congratulations on her mastery of the arts of what to observe and how to describe. She means to abuse the Mormon men, to pity and caress the Mormon women; but she lacks all power of carrying out her purpose in such a way as to entrap the reader into sympathy with her ideas, if indeed she has any other idea than that of making an indecorous, popular book.

Mrs. Waite does not say in what capacity she lived at Salt Lake. From the respect with which she invariably speaks of the Prophet

Joseph, the reverence with which she quotes the Book of Mormon, we might infer that she is one of the Saints. She does not choose to explain how she came to be so intimate in Brigham's house, and under what circumstances she acquired her familiarity with his private habits. She leaves us wholly in the dark as to her means, her motives, and her opportunities. We only know, from her own pen, that nothing at Salt Lake was hidden from her eyes. She knew every chamber in the Prophet's house; in all his houses, both within and without the walls; in the Bee house; in the Lion house; in the White house; in the School house. She knows what lady is immured in each cell. She can tell you which is the present favourite; which was the recent favourite; how long the reign of each new wife endured in her husband's heart; in what phrases she was courted; by what pledges she was won. She is free of the Prophet's office, of his study, of his private bed-room, "which few even of his own family are permitted to enter without special invitation." Mrs. Waite knows all about this bed-room:—"Here is the 'veil,' behind which the Prophet receives his 'revelations.' Here he consults on his most private and important matters. He usually occupies this room alone, and when he desires the company of one of his wives, sends a message to that effect. When he is sick, he designates one of them to attend upon him." All this seems odd for an enemy of the Mormons and their Prophet to have been allowed to see and learn. Was Mrs. Waite an enemy? But this knowledge of external things in Salt Lake City is far from all. Mrs. Waite is no common person. She has penetrated to the centre of all mysteries. She knows everybody's motives; she is aware of everybody's hypocrisies. No Cynthia of the minute can deceive her vigilance. A wife of the impostor may be gay in public, quiet in private; ordinary people might be taken in by this show of happiness: not Mrs. Waite; she can draw aside the veil of cunning, unmask to scorn the designing wretch who is trying to make the world believe in her domestic bliss. To wit, there is Amelia Folsom, a Mormon lady, who is attempting to deceive people in this brazen manner: "Amelia is evidently living under constraint, and acting an assumed character. She is playing the rôle of a happy wife, with a breaking heart." Fie, Amelia! how can you? What is the use of your pretending to be happy, when you know that you are in this miserable, neglected, and degraded state? "Amelia stands the recognized Queen of the Harem. She leads the *ton*, and is the model woman for the Saints. Thousands bow low as she passes, and think themselves happy to receive her passing recognition. She is now a queen, and is to be a goddess in the celestial world." Is not this state and splendour evidence enough of her unhappiness? But this is not the whole: Amelia is actually the spoiled and petted child of the American Mohammed. "The new wife sometimes becomes restive and impatient, and treats her liege lord rather shabbily. She is at times notional and imperious, and somewhat coquettish,—to all of which her husband submits with good grace for the present, and pets her as a child." How can a woman be otherwise than wretched under such conditions?

The case is nearly as bad with Harriet Barney. "This lady is tall, slender, and graceful. She has hazel eyes, light-brown hair, mild, sweet expression of countenance, and is indeed a beautiful woman. Her character is as lovely as her face, and the suffering and sorrowing always find a friend in her. She is patient and forbearing, and would rather suffer wrong than do wrong. Her kind and sympathetic nature



and excellent character place her far above all the other inmates of the harem." But Harriet is a deceiver—a gay and smiling deceiver—like the rest; even with her hazel eyes and her sweet expression, she is a deceiver; pretending to be happy when she is perfectly miserable. "She loves, with all the intensity of her nature, him for whom she has sacrificed everything. Of course, she deeply feels his neglect, but, like a true woman, complains not." How ungrateful of her not to complain! Why doesn't she complain? If she feels her husband's neglect so deeply, what prevents her saying so? Why will she compel Mrs. Waite to feel for her, and to publish her misery, on her sole authority? "Having sacrificed her happiness upon the altar of her faith, she continues to love, to endure, and to suffer." What a shameful hypocrite!

But all these ladies—mistresses and harlots, Mrs. Waite is polite enough to call them—"are infatuated with their religion and devoted to their husband." So much the worse for them, no doubt. If they had only a little more spirit of their own, something might be done for them. But in the presence of Brigham they have no spirit left in them at all. "If they cannot obtain his love, they content themselves with his kindness, and endeavour to think themselves happy. As religion is their only solace, they try to make it their only object. If it does not elevate their minds, it deadens their susceptibilities, and as they are not permitted to be women, they try to convince themselves that it is God's will they should be slaves."

Eliza Snow, known to many English readers as the chief Mormon poetess, though the laurel she so long wore alone is now contested by Miss Carmichael, is let off with a softer slap on the face:—

"*Eliza Roxey Snow* is of middling stature, dark hair, well silvered with gray; dark eyes, noble intelligent countenance, and quiet and dignified in manner. She is the most intellectual of the women. Her literary taste and acquirements are good, and she has composed some very creditable hymns for the church of which she is a conscientious and devoted member. A volume of her poems has also been published, some of which evince genius of a high order. She is quite exclusive in her tastes, and associates but little with the 'women.' She occupies a small room on the third floor of the Harem, about twelve by fifteen feet in size. A neat carpet covers the floor; a common bedstead occupies one corner. There are some oak chairs grained, with crocheted covers, white window-curtains and bedspread, her 'own handiwork.' Behind the door is a neat little wardrobe. On a shelf over the window, stands a vase of artificial flowers. A stand, covered with books, usually occupies the centre of the room, and these articles, with a neat little stove, make up the furniture. This is the home of 'the sweet singer of Israel.' She has cast the charm of her genius over the rude materials, and there is an air of neatness, comfort, and refinement about her little sanctum which is not apparent in any other portion of the house. Here she receives and entertains her company. She occupies her time chiefly in writing, and in needle-work. She is highly respected by the family, who call her 'one of the nobles of the earth.' When tired of writing and study, she walks out and visits her friends. If any one is sick in the house she looks after the invalid, and shows every kindness and attention. She soothes the afflicted, and cares for the infirm and aged. She and Zina D. Huntington are the most lady-like and accomplished of the wives."

Nearly all this happens to be really true; but why Mrs. Waite forgets to say that Eliza is a pretender and a hypocrite, we cannot presume to say. However, the poetess may be included in the general judgment:—"in fact, all the women are miserable and unhappy."

Enough of this poor trash. The Saints of

Utah offer a tempting subject to strong-minded New England spinsters and matrons; and especially for such as have no genius for the higher branches of romantic art. If Mrs. Waite's 'Mormon Prophet' were not slightly indecent, it would be considered insufferably dull.

*Translations from Alexander Petöfi, the Magyar Poet.* By Sir John Bowring, LL.D. (Trübner & Co.)

Alexander Petöfi, successively actor, soldier, and poet, was born in 1823, his father being a butcher in the county of Pesth. Educated through the kindness of relatives, but betraying early an erratic disposition, and a delight rather in the indulgence of poetic fancy than in the acquisition of learning, his youth was alternately passed in the army, from which he procured his discharge, and on the stage, for which he seems to have had an intense passion, but no corresponding qualifications. At twenty, discarding his Hungarian name of Petrovich Sándor for that of Petöfi, he made his way to Pesth. "He had hidden," says Sir John Bowring, "a volume of manuscript poetry between his shirt and his breast; he wore shoes padded with straw, and, carrying a staff in his hand, started for the capital, full of dreams for the future." Through the good offices of Vörösmarty, the most celebrated Magyar poet of that time, Petöfi gained an immediate entrance into the literary society of Pesth. His first poems were published and received with such encouragement that fresh ventures followed rapidly, each with increasing success, until his fame was established. The extent of his popularity, the affection borne for him by his countrymen, and the romantic circumstances of his death, are thus set forth in Sir John Bowring's brief memoir:

"His position in Hungary resembled that of Robert Burns in Scotland. As the kirk called the Ayrshire bard 'profane,' the *dilettanti* of Pesth insisted that Petöfi was 'vulgar.' The popular voice awarded him, however, more renown than dainty critics were able sensibly to diminish. 'He never went to bed at night, he never arose in the morning,' says a contemporary, 'without hearing his songs from the multitudinous passengers in the public streets.' In the very theatre where his mimic powers had been put to shame, the whole audience afterwards rose at his entrance, and the Eljén (Hail!) was repeatedly reiterated until he took his seat. Once in an obscure village in Transylvania, his presence was suddenly announced to a regiment of peasant soldiers. 'Is it the poet?' was the inquiry, and to the affirmative reply every voice re-echoed 'All hail!' The political storm which burst out in Central Europe in 1848 roused the Magyar spirit, and Petöfi was one of its most influential and most eloquent representatives. Many an harangue he delivered at public assemblies, and launched the first newspaper which was emancipated from the censorship. In October of that year he joined the patriot army, and was made a captain in the Honvéd battalion. In the beginning of 1849 he joined Bem, whose adjutant he became, and whose correspondence he conducted. He was present at the fearful slaughter in Segesvár, on the following 31st of July. What part he took, if any, in that disastrous day, is not certain, but it is believed he was trampled to death in the flight and confusion which followed the retreat of the Magyar army. The body was never discovered, but was thrown undistinguished, and probably undistinguishable, into an enormous trench, which received the corpses of many hundreds of men who thus perished. More than one false Petöfi presented himself to the Hungarians, and much spurious poetry was published under his name. As the Portuguese believe that King Sebastian will re-appear, and lead them forth to victory, so Petöfi is said by his countrymen to be 'not dead, but sleeping.'"

So great a renown—confirmed not only by the translation of the poet's works into various

European tongues, but by the verdicts of such authorities as Heine, Bettina von Armin, and Alexander Humboldt—will excite expectations in those who have only heard of the poet which will hardly be fulfilled by the volume of selections before us. Let it at once be admitted, however, that (putting aside, for the present, the question of adequate or inadequate translation) justice can hardly be done to Petöfi by such a method as Sir John Bowring has here adopted with respect to one of his principal achievements. That Sir John has condensed 'Janós, the Hero,' interpolating various explanations, for the sake of brevity, is not in itself a matter for censure, as in a mere volume of specimens we thus gain some idea of Petöfi's most remarkable work. Still, a series of fragmentary relations, strung together, like beads, on a too apparent thread of prose statement, certainly exhibits the poet to disadvantage. But were all justice done to the original, we should be at a loss to account for the renown which 'Janós, the Hero,' acquired in Hungary. Its variety of description and invention entitle it to high praise, though (as regards the latter quality, at least) not to the highest. The invention here shown rather ignores difficulties than overcomes them. Janós comes triumphantly out of all his adventures less by his own wit and endurance than by the magic of his weapon and the stupidity of his foes. With a small band he encounters vast hosts, yet victory is ever on his side. At another time his companions perish at sea in a fearful storm; but the obliging billows only lift Janós high enough to catch the skirt of a convenient cloud, to which he firmly holds, until, having drifted shoreward, it deposits him upon dry land. Again, he goes to the land of giants, cuts down the sentinel with the greatest ease, and slays the giant king in his own palace with a pebble. Though the king falls surrounded by a whole court of giants, the latter, so far from taking revenge on Janós, look "bewildered and affrighted":—

One said this, one that,—there was a dreadful quarrel,  
And they dropped big tears, one tear would fill a barrel.

Finally, they invite Janós, whose life the least of them might have pinched out with ease, to be their king. Relations of this kind belong rather to burlesque than to the true heroic narrative, from which, however marvellous the events, human sagacity and enterprise cannot be absent. There are touches of Gulliver, and even of Münchhausen, in the adventures of Janós; while, as a hero, he has his prototype rather in a "Jack the Giant-Killer" than in a Hector or an Æneas.

The invention of Petöfi, as seen in this poem, though not of the best kind, is unflattering, and, joined to his powers of description, well calculated to maintain interest. We cannot think, however, that his merits, so far, at least, as 'Janós' is concerned, are adequately reflected in the present translation. There is a frequent carelessness—we had almost said recklessness—in Sir John Bowring's version of this poem, which makes it seem as if his great object had been to press rhymes into his service at any price. Upon what other principle does he write such a forced couplet as this:—

He who laughs at death, and looks on life as zero,  
He was born for us, and born to be a hero—?

A modern burlesque-writer might emulate the word-twisting of the following lines:—

She was childless—but she had a husband brutal—  
When she urged her suit, he negatived her suit-all.

But he would scarcely admit into his work such awkwardness of expression, such diffuseness and repetition of idea, as Sir John shows when he continues—

On my head he hur'd a heavy imprecation,  
Spoke of her with scorn and rage and indignation.

We cite a few more examples of redundant expression. Janós catches hold of the cloud,—

Firmly did he hold, both of his hands applying,  
So was Janós saved, and lived instead of dying.  
Janós discovers that his beloved Iluska is dead,—

Had he not been seated, he had fallen lifeless—  
Dreadful, dreadful doom—the widowed and the wifeless!  
A fisherman, whom Janós would induce by money to row him over the lake, utters this disinterested sentiment,—

Money I desire not, and as I desire not,  
For my friendly service money I require not.  
The charge of strained or uncouth rhymes already preferred we must support by such evidence as this:—

Two companions never, never Janós quitted—  
One was the deep grief with all his feelings knitted.  
For that pathway leads to strongholds of the giants—  
Better not go there, for they are ugly clients.  
On the corpse he trod, it served him for a bridge there,  
Happy augury was such a privilege there.

A giant

Asked to be dismissed, and after long farewelling,  
Crossed the lake alone, returning to his dwelling.

It is scarcely credible that these inelegancies and superfluities of diction find their parallels in Petöfi himself; to whatever source attributable, they form grave blemishes in the poem of 'Janós,' as here rendered. The minor pieces in this selection are, as a rule, more carefully finished. That indifference of Nature to individual suffering, which is the constant source of pathetic mystery with modern poets, is very delicately and concisely expressed in three verses:—

How the ancient earth  
The young sun, her brother,  
Welcomes,—in their mirth,  
Kissing one another.  
See! the sunny beams  
Temple, steeple, shrine,  
Mountains, valleys, streams,  
Kissing as they shine.  
Calmly wakes the sun,  
Calmly wends him home—  
Has the careless one  
Seen Etelka's tomb?

We pass over 'Hungarian Plains,' 'The Stork,' 'The Pusztá in Winter,' and several other poems which show the author's keen eye for the picturesque characteristics of his native land, and extract one of the political lyrics, which have, perhaps, most of all conduced to the idolizing admiration of his countrymen:—

#### ONE ONLY THOUGHT.

Egy gondolat bánt engemet.

One thought tormented me sorely—'tis that I,  
Pillowed on a soft bed of down, may die—  
Fade slowly, like a flower, and pass away  
Under the gentle pressure of decay.  
Paling as pales a fading, flickering light  
In the dark, lonesome solitude of night.  
O God! let not my Magyar name  
Be linked with such a death of shame;  
No! rather let it be  
A lightning-struck, uprooted tree—  
A rock, which, torn from mountain-brow,  
Comes rattling, thundering down below.  
Where every fettered race, tired with their chains,  
Muster their ranks and seek the battle plains;  
And with red flashes the red flag unfold,  
The sacred signal there inscribed in gold—  
"For the world's liberty!"  
As, far and wide, the summons to be free  
Fills east and west,—and to the glorious fight  
Heroes press forward, battling for the right:  
There will I die!  
There, drowned in mine own heart's-blood, lie,—  
Poured out so willingly; th' expiring voice,  
Even in its own extinction shall rejoice.  
While the sword's clashing, and the trumpet's sound,  
And rifles and artillery thunder round;  
Then may the trampling horse  
Gallop upon my corpse,  
When o'er the battle-field the warriors fly.  
There let me rest till glorious victory  
Shall crown the right—my bones upgathered be  
At the sublime interment of the free!  
When million voices shout their elegy  
Under the unfurled banners waving high;  
On the gigantic grave which covers all  
The heroes, who for freedom fall,  
And welcome death because they die for thee—  
All holy! world-delivering Liberty!

The poet's fervour here is contagious. A lyric like the above resembles the first beacon-light

at the signal of which answers of fire spring up far and near. On the whole, we have in Petöfi a poet of a wide range,—of a fancy discursive though often extravagant,—and of a sympathy so general that, with whatever faults, he is not out of his element either in wild and fairy-like legends or in the cosy details of a modern interior. He responds with tender and subtle feeling to the claims of personal affection—with large and generous impulsiveness to the claims of a nation. His humorous attempts are not his happiest; but he now and then paints snug and comfortable pictures with almost Dutch fidelity. If he be not found in England so high or perfect in any one function of poetic genius as might have been expected from his fame, the universality of his gifts will still claim admiration and surprise. Sir John Bowring has done a service in presenting these specimens of the poet—a service which would have been much enhanced had the longer poems in the book been as carefully and felicitously rendered as some of the shorter ones.

#### OUR LIBRARY TABLE.

On the Jostedal-Brae Glaciers in Norway; with some General Remarks, and a Plate. By C. M. Doughty. (Stanford.)

"Brae" is the Norwegian word for glacier, and the Jostedal-Brae lies between the parallels of 61° and 62°. It consists of a ridge of irregular shape, and is about sixty miles long and of inconsiderable breadth. Mr. Doughty visited and partly explored it, and gives the results very concisely in fourteen pages. He describes the southern slope, and the several ice-streams, whose names are given in a small chart appended. He states the results of his measurements of the diurnal motion of four principal ice-streams, and it appears that this motion varies considerably, from one to fourteen inches (Norwegian). His observations tend to confirm the opinion of the perfect identity of the glacier-streams of Norway with those of the Alps. Some casual remarks are instructive, as that the Norwegian lakes have more than one outlet. If capable tourists would observe as carefully and report as concisely as Mr. Doughty, they would render service; and a volume or two of such tracts would embody much information, which should not be lost.

Lays of Ancient Rome. By Lord Macaulay. With Illustrations, original and from the antique, by G. Scharf. (Longmans & Co.)

THIS new edition of a well-known publication, with Mr. Scharf's capital illustrations, needs only the announcement of its appearance, to which may be added a general expression of esteem for the spirit with which the artist has caught the true character of a certain class of antique art. The work is learnedly decorated with drawings from Roman antiquities, coins, sculptures and the like, such as refer incidentally or directly to the subjects and matter of the "Lays."

A Sketch of the Geology of Fife and the Lothians; including Detailed Descriptions of Arthur's Seat and Pentland Hills. By Charles MacLaren. Second Edition. (Edinburgh, Black.)

A remarkable second edition is this, in its almost resurrection from the limbo of old geology. The first edition was dated October, 1838, and the second comes to hand in October, 1866. In this same month, also, the venerable author died at the age of eighty-four. He wrote the Preface to this second edition in August last. Known to the northern country as the editor of the *Scotsman*, he was only known to geologists as the author of this sketch, which has long been out of print. We remember reading it many years ago with advantage, but to-day we glance over it only with a melancholy interest in its departed author. The work served a good purpose in its day; generally, by teaching and exemplifying a habit of patient and careful observation; and locally, by giving accurate geological information on the districts

named, without admixture of fanciful inferences. Even now it will be found locally instructive to students and tourists, for it abounds in detail. But the reader must have been over the ground himself, or be such a thorough Scotchman as to love even what is under the ground in Scotland, in order that he may persevere in going through the volume. Had the author chosen to modernize the terminology, and to recast the whole, he might have added to his claims upon our respect. But it was hardly doing his old fame justice to let the volume reappear with such abrogated terms as "grey-wacke," "greywacke slate," &c. The chapter on the Alluvial Phenomena of the district described is one of those which most betrays the lack of revision. At least the author might have added a few notes and some references to recent publications and opinions on the subject. The getting up of the volume does display the advance of typography; but nothing shall be said of the few maps and plans at the end, which look as old as the author.

Journal of the Royal Geological Society of Ireland. Vol. I. Part II. 1865-66.

We are glad to afford a line or two to the *Journal* of this Society, recording the papers read during its second session. As the members increase, so, doubtless, will the number and interest of its communications increase. Much good geological work in Ireland demands resident workers; and the members of this Society appear to be zealous as well as accomplished residents. Mr. J. Beete Jukes contributes to the present part a careful comparison between certain rocks in the south-west of Ireland and similar ones in North Devon and in Rhenish Prussia. From their lithological characters and their imbedded fossils (a list of which is added), the writer forms two conclusions: first, that it was a mistake to include under one designation the Old Red Sandstone and the beds containing marine shells to which the name Devonian has been given; secondly, that these latter are merely geographical representatives of the beds commonly called carboniferous, and are chronologically identical with them. The value of constant local research is manifested by some remarkable fossils—alleged to include six or seven new genera of reptiles—brought from a part of the Leinster coalfield. Altogether, this Part of the *Journal*, though small in bulk, is satisfactory and promising.

We have on our table new editions of *A History of the Jews, from the Earliest Period down to Modern Times*, by Henry Hart Milman, D.D. (Murray).—*On the Origin of Species by means of Natural Selection, or the Preservation of favoured Races in the Struggle for Life*, by Charles Darwin (Murray).—*Essays*, by Dora Greenwell (Strahan).—*The Use of the Laryngoscope in Diseases of the Throat; with an Appendix on Rhinoceros*, by Morell Mackenzie, M.D. (Hardwicke).—*Albuminuria, with and without Dropsy: its different Forms, Pathology, and Treatment*, by George Harley, M.D. (Walton & Maberly).—*Sir Walter Scott's Waverley, Kentworth, Old Mortality, The Monastery, Rob Roy, The Pirate* (Hotten).—*Hans Christian Andersen's Stories for the Household*, translated by H. W. Dulcken, Ph.D. (Routledge).—*The Rich Husband: a Novel*, by Mrs. J. H. Riddell (Tinsley).—*Peter of the Castle and the Fatches*, by the O'Hara Family, with an Introduction and Notes by Michael Banim, Esq. (Dublin, Duffy).—*Dan's Treasure; or, Labour and Love*, by Leigh Tempest (Darton & Co.).—*Wildflower; or, Rights and Wrongs*, by Frederick William Robinson (Chapman & Hall).—*A Tangled Web, and other Interesting and Amusing Stories*, by Eminent Authors (Edinburgh, Nimmo).—*The Eldest Miss Simpson and her Matrimonial Mishaps* (Ward & Lock).—*Penny Readings in Prose and Verse*, selected and edited by J. E. Carpenter (Warne).—*Original Penny Readings: a Series of Short Sketches*, by George Manville Fenn (Routledge).—*Our Charades, and How we Played them*, by Jean Francis (Houlston & Wright). We have also the following pamphlets: *The Law relating to Ritualism in the United Church of England and Ireland*; with Practical Suggestions for Amendment of the Law, and a Form of Bill



for that purpose, by F. Hargrave Hamel (Butterworths).—*The Alleged Conversion of the Irish Bishops to the Reformed Religion, at the Accession of Queen Elizabeth, and the assumed Descent of the present established Hierarchy in Ireland, from the Ancient Irish Church disproved*, by W. Maziere Brady, D.D. (Longmans).—*Dogma versus Morality: a Reply to Church Congress*, by Charles Voysey, B.A. (Trübner & Co.).—*A Charge delivered to the Clergy of the United Diocese of Dublin and Glendalagh and Kildare, at the Ordinary Visitation, September, 1866*, by Richard Chenevix (Hodges, Smith & Co.).—*The Conscience Clause in 1866: Speeches delivered in the Chapter-House of York Minster, on the 13th of October, 1866*, by John Gellibrand Hubbard, M.P., and Rev. George Trevor (Masters).—*The Continuity of the Schemes of Nature and of Revelation: a Sermon*, preached by request, on the occasion of the Meeting of the British Association at Nottingham, with Remarks on some Relations of Modern Knowledge to Theology, by the Rev. C. Pritchard, M.A. (Bell & Daldy).—*Probatio Sacerdotialis: Scenes from Scottish Clerical Life*, by Bryce (Glasgow, Graham).—*and Devout Moments*, by Lord Kinloch (Edinburgh, Edmonstone & Douglas.)

## BOOKS FOR CHILDREN.

*Wild Roses; or, Simple Stories of Country Life*. By Frances Freeling Broderip. With Illustrations. (Griffith & Farran.)

ROUSING herself under the burden of a recent sorrow, to which an unobtrusive allusion is made in the dedicatory page of this pleasant volume, Mrs. Broderip has bravely put forth her best powers, so that her readers might not in the holidays of the coming Christmas ask in vain for a new book from her pen. The six stories which are the result of this effort, made amidst depressing circumstances, and in the gloom of domestic bereavement, will endure comparison with the best things that have come from the same fresh and graceful writer. 'Polly's Pupil' is a truthful and humorous picture of country life. Dame Simcoe reminds us of Shenstone's 'Schoolmistress.' Mr. Anelay's illustrations, unlike the artistic disfigurements of many a book for children, heighten the attractiveness of the volume.

*Cassell's Story-Books for the Young.—The Elcheater College Boys*, by Mrs. Henry Wood: followed by *A Christmas Story*, by T. S. Arthur; and *Red-headed Andy*, and *A Rainy Day*, by Fanny Fern. (Cassell, Petter & Galpin.)

OR course Elcheater School is in the centre of a cathedral town, and has a strong ecclesiastical aroma pervading its lecture-rooms and corridors. Of course the cathedral choristers are taught within its walls, and the clerical powers of the cathedral—the dean and his whole army of canons—are made to watch, lecture, and influence the king's scholars in a fashion peculiar to the clergy who hover about Mrs. Wood's grammar-schools. Needless, also, is it to say that the model boy of Elcheater School is birched when he deserves no punishment whatever, and is compelled to endure the slings and arrows of a very outrageous fortune during a period of moral probation and intense intellectual exertion, which terminates with his successful candidature for a scholarship, and the humiliation of his adversaries; after which occurrences he moves off to one of our old universities, amidst the applause of spectators, and with the approval of his own conscience. Such matters are expected in a story of schoolboy-life by Mrs. Wood; and, on the present occasion, her king's scholars are just as talkative, her choristers just as mischievous, and her clergymen just as didactic as we have always found them in times past. 'Elcheater College' has the virtue of brevity; and it is followed by three slight sketches, which serve to pad out the volume, though they do not contribute much to the entertainment that may be found within its boards.

*The Texan Ranger; or, Real Life in the Backwoods*. By Capt. Flack. (Dartnall & Co.)

Capt. Flack, whose writings on the sport of the American prairies and forests have met with the approval of readers specially qualified to judge such compositions, and whose word is an authority

amongst the hunters of the bear and the buffalo, has here thrown together some of his most stirring recollections of perilous exploits for the diversion of schoolboys. Besides anecdotes about sport, Capt. Flack finds occasion to give his readers a considerable amount of useful information concerning the agriculture and manufactures of the Southern plantations. He is a writer of sterling stuff, and will not fail to find as many readers amongst the young as he has already gathered amongst persons of riper years.

*Lucy West; or, the Orphans of Highcliff*. By Mrs. H. B. Paull. With Illustrations. (Warne & Co.)

Mrs. Paull has succeeded in combining the most disagreeable qualities of the religious tale with the most ridiculous characteristics of the Rosa-Matilda novel. The heroine of the story, Lady Arabella, is a pious young lady who delights in reading the Bible and praying with her maid, Patty, whilst her sisters, the Lady Esther and the Lady Alice, fix their thoughts upon the things of this world, and beyond all other possessions, earthly or spiritual, desire to get rich and distinguished husbands. To show how the wicked are frustrated, and the good are rewarded with plenteousness in this world as well as in the life to come, the story makes Lady Arabella a duchess, and assigns altogether inferior social positions to her unregenerate sisters. 'Oh!' said Lady Alice, laughing, 'Arabella is an exception. She thinks these gaities very wicked; she is a Methodist.'—'A Methodist is she? Pray what is that?' asked the Duke.—'Really,' said the young lady, 'it is quite out of my province to discuss theology, especially with gentlemen.' After this reply the Duke said no more; and, in a few days, the sisters found he had left town—not, however, without an invitation from the Earl to visit Denham Court in the autumn. At first he felt inclined to excuse himself, but then the recollection of the little 'Methodist' who resided there altered his intention. Yes, he would pay the Earl a visit. A real Methodist in an earl's house was just what he wanted to find. In the autumn he came, and found the little Methodist so charming that he determined to make her his wife, with the Earl's permission and her own consent. None could be more surprised than the sisters of Lady Arabella; and some little feeling of envy was mixed with the surprise. No one could be more pleased than the Earl,—yes, and surprised, too. Both he and his daughters had forgotten the text, 'Them that honour me, I will honour.' Such is the religion of not a few prosperous and self-complacent people in this nineteenth century of the Christian era.

*The Cumberstone Contest: a Story for the Young*.

By the Author of 'The Best Cheer,' &c. (Seeley, Jackson & Halliday.)

WITH commendable pains, though to no very satisfactory purpose, the author of 'The Best Cheer' and 'The Battle Worth Fighting' has written a story which sets forth the folly of the boy who runs away from home because he has a quarrel with his bread-and-butter, or deems himself to have been treated with undue severity by his domestic authorities. The moral is unassailable; but we question whether tales inculcating the wholesome and sound doctrine are likely to exercise any beneficial effect on boys who, in a fit of black temper, are foolish enough to meditate flight from parental control, and to imagine themselves capable of making their way in the world without parental assistance. A few weeks since we encountered in a Welsh hotel a miserable lady, whose only child had run away from school with two companions. In her natural grief and anxiety she had dispersed handbills, setting forth the personal characteristics of the truant lads, throughout the Snowdon country, whither they had turned their steps in search of adventures and fortune; and she was urging the police to employ every measure that might discover her darling and restore him to her arms. The poor lady could not see that her best course was to remain quietly at home, and rest assured that when he had spent his pocket-money and made salutary acquaintance with the sufferings and privations of vagrancy, her foolish child would return to her roof, properly disciplined by hunger and exposure,

and by no means likely to repeat his absurd freak. The moral disease of the runaway boy is not to be treated with mildly dissuasive homilies. 'Cumberstone Contest' opens better than it closes. Perhaps on a future occasion and for other work, we shall be able to say more in praise of its author.

*The Red Shoes; and other Stories.—The Little Match Girl; and other Stories.—The Silver Shilling; and other Stories*. By Hans Christian Andersen. Translated by H. W. Dulcken, Ph.D. Illustrated with many Pictures. (Routledge & Sons.)

At this season of comparative dullness in the manufacture of new literature for the play-room, Messrs. Routledge & Sons present us with three volumes of selections from the tales of Hans Christian Andersen, whose stories have already found their way into the hands of English children in almost every social grade, and to whose special powers the *Athenæum* has on more than one occasion paid an appropriate tribute of respect. The present series consists of handy little volumes, skilfully embellished, and in all respects 'well got up.' Concerning the method pursued by the editor in selecting and arranging the tales for publication we are told by a prefatory advertisement, 'The more simple stories have been taken for the earlier volumes, and thus the reader, gradually progressing, will find the most advanced in the concluding volumes, each book being complete in itself.' Each volume of this 'Andersen Library' it may be added, contains about one hundred and fifty pages.

## LIST OF NEW BOOKS.

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Yanker's Illuminated Crest Book for Monograms, 4to. 15/ cl.

## ISRAEL IN EGYPT.

7, Hamilton Terrace, Nov. 16, 1866.

I hope it may not yet be too late to take up the challenge offered me in the remarks of the *Athenæum* on the performance of 'Israel in Egypt' at the recent Norwich Festival.

I reply to the demand, 'Is Mr. Macfarren sure that the accompaniment of recitative, namely, that of chords in *arpeggi* on the violoncello, is a modern practice?' that, though sure of nothing, I fully believe the testimony upon the subject of Sir George Smart, who, when a chorister-boy in the



Chapel Royal, under the mastership of Dr. Ayrton, was habitually selected from among his fellows to turn over the leaves for Joah Bates, at the public performances under his direction. In Handel's oratorios, Bates used to accompany the choruses and songs upon the organ, the latter, not with simple chords alone, but often with contrapuntal figures, and to accompany the recitatives, in plain or spread chords, upon the harpsichord or pianoforte that stood beside the organ, the bass notes of which were strengthened by the principal violoncello and double bass. He distinctly forbade Cervetto, who was famous for his *arpeggiando* accompaniment of recitative on the violoncello at the Opera, to follow the same practice in oratorios. Further than this, when asked why he commonly played so much that was not written, Bates replied, "Because Handel used to do so." Bates was born nineteen years before the death of Handel, who died one week after playing in a performance of 'The Messiah.' He founded the Ancient Concerts, first held at the room in Tottenham Street, now known as the Prince of Wales's Theatre, and subsequently at the Hanover Square Rooms; he originated, planned and directed the famous Commemoration of Handel in Westminster Abbey, and he died in 1799. His brother, who long survived him, often deplored the innovations he witnessed in the manner of performing Handel's music, and this one particularly, in the method of accompanying recitative. Sir George Smart's only dispute in his long career as a conductor was on this very subject, with Lindley, who wished to play *arpeggios* after the manner of Cervetto, but was always reproved upon the authority of Bates.

Let me refer to M. Schelcher's 'Life of Handel' for evidence of the prominent importance of the composer's playing on the organ and harpsichord in the public performances of his works; again, to Herr Jahn's 'Life of Mozart,' for proof that this master wrote his instrumentation of 'The Messiah,' 'Acis and Galatea,' and 'Alexander's Feast' at the suggestion of the intelligent and well-informed Baron von Swieten, not to "embellish," but to complete those works by filling up the hiatus caused by the absence of Handel's organ or harpsichord accompaniment; and yet again, let me cite Mendelssohn's letter of the 10th of July, 1838, to Herr Simrock, and the preface to his edition of 'Israel in Egypt' (dated July 4, 1844, though published between two and three years later) for a sound, recent opinion as to the necessity for such additions for the good effect of Handel's works.

I will only prolong this letter to remind you that 'The Messiah' was given on a very large scale at the Stratford Festival in 1864, and at the inauguration of the Surrey Gardens in 1856, at both without organ, and both performances having been "since the days when sacred music was travestied on the London stage in Lent," to which instances I might add others.

G. A. MACFARREN.

\* \* We are obliged to Mr. Macfarren for answering, not a challenge, but a question. When time serves, we may have something more to say on the subject; the matter is not finally disposed of in this letter.

#### FEELING OF BEAUTY AMONG ANIMALS.

Tynron, Dumfriesshire, Nov. 19, 1866.

FROM the ancient references in Eastern literature to the serpent charmers down to modern times, the facts showing that certain animals are gratified by music have been accumulating. He would be a bold man who should say that birds have no delight in their own songs. I have been led to conclude from experiments which I have made, and from other observations, that certain animals, especially birds, have not only an ear for fine sounds, but also a preference for the things they see out of respect to fine colours or other pleasing external features. To begin with ourselves, the pleasure which we derive from a certain class of objects is universal and well marked; even when man becomes animalized this instinct is never lost, but only undergoes modification. Christian babes and cannibals are equally vain of fine clothes, and have a similar passion for beads and glittering toys. Carlyle suggests that the love of ornament

rather than the desire of comfort was at the origin of clothes. It is chiefly among birds, when we consider the case of animals, that a taste for ornament and for glittering objects, often very startling and human-like, is to be found. The habits of the pheasant, peacock, turkey, bird of paradise, several birds of the pigeon and crow kind, and certain singing birds, are evidence. The Australian satin bower-bird is the most remarkable of that class which exhibit taste for beauty or for glittering objects out of themselves, that is, beauty not directly personal; collecting, in fact, little museums of shells, gaudy feathers, shining glass, or bits of coloured cloth or pottery. It will be found with many birds that fine plumes, a mirror and an admirer, are not altogether objects devoid of interest.

Another consideration leading me to the same conclusion, is the fact that beauty in animals is placed on prominent parts, or on parts which by erection or expansion are easily, and at the pairing season, frequently rendered prominent, such as a crest or tail. A spangle of ruby or emerald does not exist, for instance, on the side under the wing, which is seldom raised, of our domestic poultry. Such jewels are hung where man himself wears his, on the face and forehead, or court attention, like our own crowns, trains, shoulder-knots, breast-knots, painted cheeks, or jewelled ears. I cannot account for the existence of these gaudy ornaments to please man, for nowhere are they more gorgeous than in birds which live in the depth of the tropical forest, where man is rarely a visitor; I cannot account for them on the principle that they do good to their possessors in the battle for life because they rather render them conspicuous to their enemies, or coveted by man. But when I consider that the beauty of these beings glows most brightly at the season of their love-making, and that most observers agree that the female is won partly by strength, partly by gestures, and partly by voice, and that the male, whose interest it is to be most attractive, is often in his wedding-suit, the most gaily decorated, it seems to me that beauty, through a wider range than has yet been generally acknowledged, is accessory to love.

Butterflies, it is true, have gay patterns on the under wing, but this rather strengthens than diminishes the force of my argument, for with them, in a state of rest, the wings are folded erect, whereas others of that class, as moths and hawk moths, whose wings, when at rest, are either inclined, horizontal, or wrapped round the body, have only the upper side of the wings beautiful. It is to be noticed also that these creatures, out of the three states in which they exist, are only remarkable for beauty in that state in which they seek their mates, and whoever compares many of their males (as that of the orange-tip) to the females will find that gaudy colouring also favours the former. These delicate and ephemeral creatures are often to be observed flying lazily, as if aware of their splendour, and as if giving time that it might be seen.

Among fishes it is amusing to watch the combats of male sticklebacks for the females, which can be witnessed in an aquarium, and to note how the victor waxes brilliant in hue, and the vanquished, if he survive, wanes greatly in splendour. Fishes, and more especially insects, are often destroyed through the strange attraction which light has for them.

Birds are sometimes caught, especially larks in France, through the same allurements; and those very fire-flies, whose luminosity is so pretty to us, I have no doubt find it attractive to themselves. They are caught by means of their eagerness for light by those West Indian ladies who use them as jewels for their head-dress at a dance.

I am much strengthened in the conclusions at which I have arrived on this subject by the reference made to it by Mr. Darwin in the fourth edition of his work on Species, a copy of which has just now reached me. The selection of beauty in their mates by some animals is there made to follow from their appreciation of it, so that effect and cause mutually throw light on each other. Some profound and interesting remarks are further added by the author, explanatory, on scientific grounds, of the origin of flowers, which strike

me, although the remarks are very brief, as being the first likely solution of what has been ages an inscrutable problem.

J. SHAW.

#### LUMINOUS METEORS.

Pall Mall East, Nov. 21, 1866.

THE splendid phenomenon of the 13th and 14th inst. will not soon be forgotten by those who had the good fortune to witness it. Although the appearance of these luminous and fleeting bodies had been predicted, indicating an advance in the knowledge of their position, or, so to speak, of their chief rendezvous, yet their nature, source, destination and uses cannot be said to have been made out with equal satisfaction. Wonderment, admiration, awe, and even worship, have been excited by their display; but the question—What are they? finds answer in little more than hypothesis.

One of the oldest treatises on Astronomy in the English language contains some curious opinions relative to these bodies. The book referred to is by William Fulce, and was published in London in the year 1563, and is thus entitled: 'A Goodly Gallery, with a most pleasant Prospect into the garden of naturall contemplation, to behold the naturall causes of all kynde of Meteors, as wel fyery and aery, as watry and earthy, of whiche sort be blasing Starres, shooting Starres, flames in the ayre, &c., thóder, lightning, earthquakes, &c., rayne, dewe, snowe, cloudes, springes, &c., stones, metalles, earthes, &c. to the glory of God, and the profit of his creatures.'

The following extract will show the author's opinions about "shooting starres," &c.—(we take the liberty to modernize the spelling):—

"Of the general Cause of all Meteors.—The matter whereof the most part of meteors doth consist, is either water or earth, for out of the water proceed vapours, and out of the earth come exhalations. Vapour, as the philosopher saith, is a certain watery thing, and yet is not water; so exhalation hath a certain earthly nature in it, but yet it is not earth. For the better understanding of vapours, understand that they be as it were fumes or smokes, warm and moist, which will easily be resolved into water, much like to the breath that proceedeth out of a man's mouth, or out of a pot of water standing on the fire. These vapours are drawn up from the waters and watery places, by the heat of the sun, even unto the middle region of the air, and there, after divers manners of meeting with coldness, many kind of moist meteors are generated, as sometimes clouds and rain, sometimes snow and hail, and that such vapours are so drawn up by the sun, it is plain by experience. Exhalations are as smokes that be hot and dry, which, because they be thin, and lighter than vapours, pass the lowest and middle region of the air, and are carried up even to the highest region, wherefore the excessive heat; by nearness of the fire they are kindled, and cause many kind of impressions. The first and efficient cause is God, the worker of all wonders. The second cause efficient, is double, either remote, that is to say, far off, or next of all. The further cause of them, as of all other natural effects, are the same, the sun, with the other planets and stars, and the very heaven itself in which they are moved; but chiefly the sun, by whose heat all, or at leastwise the most part, of the vapours and exhalations are drawn up. But to return to the heat of the sun, which is a very near cause . . . he draweth vapours out of the water, and exhalations out of the earth, and not only draweth them out, but also lifteth them up very high from the earth, into the air, where they are turned into divers kinds of Meteors. Concerning the formal and final cause, we have little to say, because the one is so secret that it is known of no man, the other so evident that it is plain to all men.

"Of Fiery Meteors.—A fiery impression is an exhalation set on fire, in the highest or lowest region of the air, or else appearing as though it were set on fire and burning. If it (the matter) be great, heavy and gross it cannot be carried so far as the middle region of the air, and therefore is set on fire in the lowest region; if it be not so great, light and full of heat, it passeth the middle region and ascendeth to the highest, where it is easily kindled and set on fire. According to their

diverse fashions, they have diverse names, for they are called burning stubble, torches, dancing or leaping goats, shooting or falling stars, or candles, burning beams, round pillars, spears, shields, globes or bowls, firebrands, tapes, flying dragons, or firebrakes, pointed pillars, or broched steeples, or blazing stars, called comets.

"Of Shooting and Falling Stars.—A flying, shooting, or falling star, is when the exhalation being gathered, as it were, on a round heap, and yet not thoroughly compacted in the highest part of the lowest region of the air, being kindled by the sudden cold of the middle region is beaten back, and so appeareth as though a star should fall, or fly from place to place. Sometimes it is generated after another sort, for there is an exhalation long and narrow, which being kindled at one end burneth swiftly, the fire running from end to end; as when a silk thread is set on fire at the one end. Some say it is not so much set on fire, as that it is direct under some star in the firmament, and so receiving light of that star, seemeth to our eyes to be a star. Indeed, sometimes it may be so, but that is not so always, nor yet most commonly, as it may be easily demonstrated. The *Epicureans*, as they are very gross in determining the chief goodness, so they are very fond in assigning the cause of this meteor. For they say, if the stars fall out of the firmament, and that by the fall of them, both thunder and lightning are caused; for the lightning (say they) is nothing else but the shining of that star that falleth, which falling into a watery cloud, and being quenched in it, causeth that great thunder, even as hot iron maketh a noise if it be cast into cold water. But it is evident that the stars of the firmament cannot fall; for God hath set them fast for ever, he has given them a commandment which they shall not pass. And though they should fall into the cloud, yet could they not rest there, but with their weight being driven down would cover the whole earth. For the least star that is seen in the firmament is greater than all the earth. Here will step forth some merry fellow, which of his conscience thinketh them not to be above three yards about, and say it is a loud lie, for he can see within the compass of a bushel more than twenty stars. But if his bushel were on fire twenty miles off, I demand how big it would seem unto him. He that hath any wit will easily perceive that stars being by all men's confession so many thousand miles distant from the earth, must needs be very great, that so far off should be seen in any quantity. Thus much for the shooting or falling stars."

And thus much for the ratiocinations of our forefathers three centuries ago. W. C.

Dumfries, Nov. 21, 1866.

Was it to some meteoric shower which had happened about the time, that Dryden alludes in the following curious passage of 'The Hind and Panther' (Part II., *sub fin.*)?—

Such were the pleasing triumphs of the sky  
For James's late nocturnal victory;  
The pledge of his Almighty patron's love,  
The fireworks which his angels made above.  
I saw myself the lambent easy light  
Gild the brown horror and dispel the night.  
The messenger with speed the tidings bore,  
News which three labouring nations did restore.  
But Heaven's own Nuntius was arrived before."

Was this the poet's actual belief (he was, latterly, superstitious), or a mere poetical flight? How remote, either of them, from this age. X.

#### OUR WEEKLY GOSSIP.

THE Anniversary Meeting of the Royal Society will be held next Friday (St. Andrew's Day), and will, as usual, be followed by the annual dinner at Willis's Rooms.

We regret to hear that Prof. De Morgan has sent in his resignation of the Chair of Mathematics in University College.

Two more theatres are to be forthwith erected, one on the site of the Horse Bazaar in High Holborn, and the other on that of Saville House, in Leicester Square.

Prof. Tischendorf, during his sojourn in Rome in the spring of this year, succeeded in clearing up many contradictions in Cardinal Mai's edition of

the New Testament—from the Codex Vaticanus—and in discovering many readings and peculiarities of the manuscript which have hitherto been overlooked. Partly by actual transcription, partly by careful collation, he is now in a position to publish, for the first time, the New Testament of the Codex Vaticanus, in a text which will be perfectly trustworthy and to offer exact information on the state of the text, and on its paleographic peculiarities. This work will be published in the spring of next year. A companion volume will contain an Appendix, with fac-similes of Greek originals from Sinai, the Vatican and the British Museum.

The most important event connected with our Early Ballad Literature that has occurred in our time is Mr. Furnivall's announcement that the Early English Text Society has obtained possession, for a few months, of Bishop Percy's Ballad Manuscript, with permission to copy and publish it. "Wherever English Literature has been studied for the last hundred years," says Mr. Furnivall, "Bishop Percy's 'Reliques' have been household words among ever-increasing circles of readers. The 'Ancient English Poetry,' from the time of its appearance, greatly influenced our literature. It inspired in a greater or less degree Southey and Coleridge, Burns and Scott, and has been the delight of untold thousands of boys and men. Yet not one in ten thousand of all these readers has ever known how much or how little of the different poems was really ancient, how much was sham antique of Percy's own. By the Bishop's own showing, he altered his manuscripts at discretion. His introduction to 'Sir Cauline' marks the spirit in which he regarded his authorities:—'The whole [poem in his manuscript] appeared so far short of the perfection it seemed to deserve, that the editor was tempted to add several stanzas in the first part, and still more in the second, to connect and complete the story in the manner which appeared to him most interesting and affecting.' Accordingly, as the manuscript Ballad married Sir Cauline to his love—

then he did marry this King's daughter  
with gold & silver bright;  
& 15 sonnes this Lady beere  
to Sir Cauline the knight—

and the Bishop thought this ending a most unaffected one, he wrote some fresh verses, killed both knight and lady in what he considered a pathetic style, and of course abolished the fifteen sons. With a true instinct Prof. Child remarked in his 'Ballads' (edit. 1861, vol. iii. p. 172), 'It is difficult to believe that this charming romance had so tragic and so sentimental a conclusion.' By way of justification, the Bishop tells his readers that 'His object was to please both the judicious antiquary and the reader of taste; and he has endeavoured to gratify both without offending either.' Now 'in a polished age like the present,' as Percy described his own time, a judicious antiquary (unlike Ritson) might possibly be pleased with such treatment of manuscripts as the Bishop's was; but in an age which (like our Victorian) has, thank Heaven, lost that kind of polish, a judicious antiquary would get judiciously furious at such tampering with a text, and demand imperatively the very words of the manuscript. After their production he might listen to any retouchings and additions of editors clever or foolish, but not before. He cares first for the earliest known authority (however late it may be), and its sentiment, not for the 'interesting and affecting' alterations made in a 'polished age.' This feeling led Prof. Child, of Harvard University, years ago to apply to me to find out where Bishop Percy's folio manuscript was, and print it—that manuscript of which Percy, speaking of his 'Reliques,' says, 'The greater part of them are extracted from an ancient folio manuscript in the editor's possession, which contains near 200 poems, songs, and metrical romances.' My request to the Bishop's descendants to see the manuscript was (like that of nearly every other applicant) refused, as was also my offer of 100*l.* for the right to copy and print it. But lately a fresh negotiation, through Mr. Thurstan Holland, a friend of Prof. Child's, has resulted in my obtaining (for 150*l.*) possession, for six months, of the long-hidden manuscript, with the right to make

one copy of it and print it. The MS. contains 196 pieces (some Fragments) in nearly 40,000 lines, and is in a hand of James the First's reign. Percy's list of its contents at the end of this circular shows how many unprinted ballads and romances it contains—for what the Bishop printed of the manuscript must be considered unprinted for our purpose—and how incumbent it is on all men who care for such things to get the whole manuscript into type as speedily as possible. As above said, the sum paid for the right to print the manuscript was 150*l.* The copying and printing of it will cost at least 350*l.* more, and for extras and incidental expenses another 100*l.* should be provided: altogether 600*l.*"

The British Museum has lately received a series of specimens of the beautiful sponge called Venus's flower-basket (*Euplectella speciosa*). It is more like the work of the lace-maker than a congeries or republic of minute jelly-like animals; and the thread of which it is woven is so hard that it will scratch glass.

Mr. Bonomi writes:—

"13, Lincoln's Inn Fields, Nov. 19, 1866.

"Will you allow me to correct a statement respecting the name of the donor of the last addition to the Egyptian collection in the British Museum, and to make a few remarks on the statue itself. In the first place, then, the statue was presented to the nation by Mr. Samuel Sharpe (not Edmund), the well-known Egyptologist, and author of a History of Egypt, better known and esteemed in Germany than in England. Now with respect to the statue. It represents, as you remark, a son of Rameses the Second, who was a standard-bearer in the Egyptian army, and very likely the same who accompanied his father into Ethiopia, as recorded in the sculpture of the small temple at Kalabsh. The material of the statue is from the quarries of Gebel el Ahmar, the red mountain, a few miles to the east of Cairo, and was very likely chosen on account of its durability and peculiar colour, resembling as it does the complexion of the people of Thebes; for, in other respects, it would be impossible to find a less adaptable material for sculpture. Nevertheless, it has been fashioned into the figure of a man, and may be reckoned one of the best specimens of Egyptian sculpture in our national collection. The statue is entire, except its beard, which was probably broken off by the invaders of Egypt under Nebuchadnezzar, of whom it is said in Jeremiah, chap. xlii. v. 13, 'He shall break also the images of Bethshemesh, that is in the land of Egypt; and the houses of the gods of the Egyptians shall he burn with fire.' Bethshemesh may mean Heliopolis, where was one of the most famous temples in all Egypt, and where this statue was probably standing on its pedestal when it received that blow on the chin which has deprived it of its beard, and which, according to Asiatic notions, is the greatest indignity that can be offered.—I am, &c.,

"JOSEPH BONOMI."

We witnessed on Saturday morning Madame Stodare's Séance at the Egyptian Hall. Mr. Firbank Burman, Col. Stodare's pupil, performed all the accustomed tricks with adroitness and politeness. After these, Madame Stodare appeared herself; and the Sphinx, the Marvel of Mecca, and the Basket-Trick were exhibited. The "Theatre of Mystery," as the chamber is named, was well attended.

What appears to have been the ancient stone altar-slab of the lady-chapel, Gloucester Cathedral, has been recently found, as tradition asserted it existed, in the pavement of the south porch. As usual, this slab was laid face downwards, having been so placed at the Reformation, or in Elizabeth's time, when all such altars were ordered to be removed from their original positions; these were, in many cases, ignominiously set in the common footway.

What appears to be the tomb-statue of Henry, eldest son of Henry the Second of England, and brother to Richard the First, has been discovered during the recent excavations in Rouen Cathedral. Readers will remember that a figure of the last-named monarch was also found at Rouen about



twenty years since. Henry Plantagenet, his brother, is sometimes called Henry the Third, because his father had him crowned, or was forced to do so, at Westminster, July 13, 1170; after this he was written of as "the young king," or "the king the son." He died after an extraordinary death-bed scene of self-humiliation and repentance, at Martel, near Limoges, in 1183.

The original correspondence between the late Dr. O'Donovan and Dr. R. R. Madden, respecting the literary frauds and forgeries professing to be the prophecies of St. Columbkille, has been presented to the Royal Hibernian Academy by Dr. Madden.

The Director of the Geological Survey of India, Dr. Oldham, states, in his last Reports on the coal-fields, that about 400,000 tons are raised annually in Eastern Bengal, while the large deposits in other parts of the empire appear to be neglected. The great beds in the valley of the Nerbudda, and in the Kurhbari district, still lie undisturbed; but the latter will soon be traversed by a railway—a chord of the East Indian line. Another extensive deposit is the Peuch coal-field, discovered in 1852 by a missionary, the Rev. J. Hislop, in the Chenduara district of the Central Provinces, which is described as the thickest in India. Assam, too, besides its plantations of tea, abounds in coal of "rich" quality. Hence it is expected that, in course of years, there will be a great coal-trade in India. The demand for consumption on railways must necessarily increase; and when once a steady coal traffic is established between the mines and the coast, the Peninsular and Oriental, and other trading companies, will take their supplies from thence, and save the heavy expense of sending out coal from England. Among the advantages that may naturally be anticipated will be a reduction in the cost of travelling in Indian waters, and between India and Egypt.

A new magnet of considerable power has been introduced by M. Greiss, consisting of a long spiral iron or steel film, such as is obtained from iron-turning. According to M. Greiss, the south pole of such a magnet is always at that end of the spiral which the instrument has first touched. He also states that the magnetism of these spirals is of a very permanent nature.

A remarkable communication was made by M. Babinet at the last meeting of the Academy of Sciences, on the evolution of gas in the process of making coffee. If cold water be poured on roasted coffee finely ground, such as is generally used with boiling water, a considerable quantity of gas is generally evolved, about equal in volume to the amount of coffee used. If a bottle be half filled with this ground coffee, and cold water be then poured in until the cork is reached, which is to prevent the escape of the gas, a violent explosion, sufficient to force the cork out of the bottle, or even to break the latter, will result.

The Sculpture Gallery in the Louvre is about to be considerably enriched by a variety of Phœnician antiquities from the island of Cyprus, among which are several statues.

The body of Marmontel, the author of 'Bélisaire,' 'Contes Moraux,' and the once "Perpetual Secretary of the Academy," was transferred, on the 8th inst., from the private ground in which it lay, in the hamlet of Habloville (where he died, in retirement, in 1799) to the Cemetery of the commune, at St. Aubin. M. Marmontel, grandson of the celebrated writer, and Professor of Music in the Conservatoire, delivered an address at the side of the second grave, which was listened to amid marks of the liveliest emotion.

The great enterprise of tunnelling the Mont Cenis has been completed to one-half of its extent. The perforation now extends 6,110 metres; strong hopes are entertained that the entire work will be completed in three years.

In the course of recent excavations made in the Court of the Louvre, the workmen came upon the foundations of the fortress built by Philip Augustus. This sovereign considerably enlarged Paris. In his reign (1180) Notre Dame was commenced, and the city surrounded with a wall,

having on it 500 towers, with 130 gates. It is stated that the exact site and plan of the fortress in the court-yard of the Louvre were known from various historical documents preserved in the Imperial Library; the portions discovered consist of one of the principal entrances and two flanking towers.

A beautiful imitation of ivory is now made in France from a mixture of papier-mâché and gelatine. It is called Parisian marble.

A monumental statue is about to be erected at Feltre, in Italy, to Pasilio Castaldi, of that town, the inventor of movable printing type. The statue, which is completed, is by the sculptor Corti, of Milan, and, at its inauguration, a festival of Italian printers will be held at Feltre.

INSTITUTE OF PAINTERS IN WATER COLOURS.—EXHIBITION OF SKETCHES AND STUDIES, OPEN from Ten to Six, at their Gallery, 83, Pall Mall (opposite Marlborough House).—Admission, 1s.; Catalogue, 6d. *Goodnight at dusk.* JAMES FAHEY, Secretary.

WINTER EXHIBITION.—THE FOURTEENTH ANNUAL WINTER EXHIBITION OF PICTURES.—The Contributions of British Artists, is NOW OPEN, at the French Gallery, 120, Pall Mall.—Admission, 1s.; Catalogue, 6d. LÉON LEFÈVRE, Secretary.

Will open on Monday, November 26.  
SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS. 5, Pall Mall East.—Admission, 1s. Ten till Six. WILLIAM CALLLOW, Secretary.

THE SECOND ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS is NOW OPEN to the Public, at T. McLean's New Gallery, 7, Haymarket, next the Theatre.—Admission, 1s. R. CLOTHIER, Hon. Sec.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES is ON VIEW at the Royal Exchange Fine Arts Gallery, 54, Cornhill. This Collection contains examples of Leslie, R.A.—D. Roberts, R.A.—E. M. Ward, R.A.—Holman Hunt—J. Phillip, R.A.—T. Faed, R.A.—Egg, R.A.—Frith, R.A.—Rosa Bonheur—Henriette Browne—Goodall, R.A.—Cooke, R.A.—Creswick, R.A.—Pickersill, R.A.—Calderon, A.R.A.—Sant, A.R.A.—LeJeune, A.R.A.—Andell, A.R.A.—Frost, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Nasmyth—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Mauk—F. Hardy—John Ford—Frère—Rulphers—Liddell—George Smith—Duvarger—Peter Graham, &c.—Admission on presentation of address card.

ARTEMUS WARD.—EGYPTIAN HALL.—EVERY EVENING at Eight. Doors open at half past Seven. Saturday afternoon at Three P.M. In consequence of the great success of ARTEMUS WARD AMONG THE MORMONS, Stall Seats should be engaged some days beforehand. They may be secured at Mitchell's Royal Library, 35, Old Bond Street; Austin's Ticket Office, St. James's Hall; and at the Egyptian Hall, Stalls, 3s.; Floor, 2s.; Gallery, 1s.

MADAME STODARE (Widow of the late Colonel Stodare) begs to announce that the THEATRE OF MYSTERY, Egyptian Hall, is NOW OPEN for the Season. Madame Stodare will have the honour to give the Sphinx, Marvel of Mecca, and Basket Trick, assisted by Mr. Firbank Burman, Pupil of the late Colonel Stodare, in Colonel Stodare's Royal Entertainment of Magic.—Admission, 1s. and 2s.; Stalls, 3s.; which may be secured at the Box-office, Egyptian Hall, from 10 till 5; and at Mitchell's Royal Library, 35, Old Bond Street.—Mr. JAMES WEAVER, Manager.

ROYAL POLYTECHNIC.—Meat cooked at a distance of 100 feet from the fire by visible rays. A cigar lighted, and other combustibles set on fire in a darkened room by invisible rays. Fees and other remarks as usual. Professor Pepper's New Lecture on "Combustion by Invisible Rays," which will be given on Monday, Thursday and Friday at 3 and 5, Tuesday and Wednesday at 3.

## SCIENCE

### Memoirs of the Geological Survey of India.

—*Palæontologia Indica; being Figures and Descriptions of the Organic Remains procured during the Progress of the Geological Survey of India.* Parts 3 and 4.—*Memoirs of the Geological Survey of India.* Vol. IV. Part 3; and Vol. V. Part 1.—*Catalogue of the Organic Remains belonging to the Echinodermata in the Museum of the Geological Survey of India, Calcutta.*—*Annual Report of the Geological Survey of India and of the Museum of Geology, Calcutta.* Ninth Year, 1864-65. (Calcutta; and London, Williams & Norgate.)

THE several portions of the serials of the Geological Survey of India, which we have noted above, plainly indicate that the Survey is in continued operation, under the careful direction of its head officer, Dr. Thomas Oldham. The annual Report gives brief but sufficient particulars of the progress made for the year, which Dr. Oldham considers to be very satisfactory. "Good solid results," says he, "have been obtained, and much done to clear the way for

future inquiry." Fever and cholera, however, are formidable hindrances to the rapid execution of field geology in India, and obviously some years must elapse before the Survey can be fully completed. In looking through the *Memoirs* we note the carefulness with which the fossils are described and named, in connexion with the study of European geological publications. It is worth remarking that even so local a work as Stoppani's *Palæontologia* of Lombardy has been received in Calcutta, together with other local publications, which have been made use of for comparison. The *Catalogue of Fossil Echinodermata* is another example of studious attention in the form of references to the several publications illustrating them. The Calcutta Museum appears to possess a singularly fine collection of Echinodermata, and large collections have been made by the Survey which have not yet been subjected to any careful examination.

Judging from the two Fasciculi of the *Palæontologia Indica* before us, this publication, when completed, will be a credit to all who are concerned in its production. The Cretaceous Cephalopoda of Southern India are admirably figured, and well described; while our own Prof. Huxley has written the text to the figures of vertebrate fossils submitted to him from the Panchet rocks, near Ranigunj, Bengal. Unusual interest is attached to some of these fossils, which prove to be remains of reptiles, and the first remains of Vertebrata, and, further, the only important remains of animals in the great group of rocks associated with the coal-bearing formations of Bengal,—rocks hitherto mainly distinguished from and classified by their fossil Flora. Geologists will peruse with interest Mr. Blanford's appended observations on the manner of occurrence of the reptilian remains found in the Panchet beds, and on the probable conditions existing at the time when the rocks were deposited. It is thought that these Panchet Reptilia were not marine, and that possibly they may have been terrestrial.

To the geologists of Europe the chief interest of the figures and descriptions of Indian fossils will be found in a comparison of them with European and other fossils of similar geological age. Thus, for instance, the remarkable similarity and partial identity of the Himalayan Triassic Fauna with that of the Alps has been noticed by Mr. Salter, and Prof. Suess, of Vienna. The uniformity of at least the Upper Trias, and its inclosed Fauna in all parts of the world, is a very striking and interesting fact in the geological history of our earth. Again, it has been found that more than one-fourth of the 148 species of Cephalopoda described in the series of the *Palæontologia Indica*, and derived from the cretaceous rocks of Southern India, are identical with species known in Europe and elsewhere. If we should be enabled, in the end, to correlate Indian with European and other strata, and to identify or discriminate their respective Fauna and Flora, one principal scientific object of the Indian Survey will have been attained. This expected ultimatum alone can impart any general interest to the often arid details of rocks and fossils contained in these publications; and in this prospect the officers of the Indian Geological Survey must be regarded as occupied in the slow and sober solution of a great geological problem, which cannot be fully and satisfactorily demonstrated for many years. Meanwhile, they should be encouraged in their arduous labours, and should not be subjected to a too rigid criticism. They are scientific pioneers, labouring under climatic difficulties, and sometimes only able to arrive at conjectural results. All that can be expected from them is a full and faithful discharge of



their duties to the best of their judgment and ability.

#### SOCIETIES.

ROYAL.—Nov. 15.—Gen. Sabine, President, in the chair.—The following papers were read: 'On a Crystalline Fatty Acid from Human Urine'; and 'On Oxalurate of Ammonia as a Constituent of Human Urine,' by Mr. E. Schunck.—'On the Structure of the Optic Lobes of the Cuttle-Fish,' by Mr. J. L. Clarke.—'Spectroscopic Observations of the Sun,' by Mr. J. N. Lockyer.—'On the Congelation of Animals,' by Dr. Davy.—'Letter to the President on the India Trigonometrical Survey,' by Lieut.-Col. Walker, R.E., Superintendent of the Survey.

ASIATIC.—Nov. 19.—Sir T. E. Colebrooke, Bart., in the chair.—Prof. Goldstücker communicated to the meeting the intelligence he had received from Lahore of the existence in that city of a most extensive Sanskrit Library, in the possession of Pandit Radha Kishen. From an examination of the Catalogue that had been sent him, he was able to state that the library contained a great many rare and valuable works, some of which had hitherto been supposed to be lost. He had also been promised catalogues of similar collections of Sanskrit MSS. in other parts of India, of the contents of which he would keep the Society informed as they came to hand.—The paper read was by Prof. Max Müller, 'On the Hymns of the Gaupāyana, and the Legend of King Asamāti.' After some remarks on the proper use to be made of Sanskrit manuscripts in general, and on the principles of criticism by which the writer was guided in his edition of Sāyana's Commentary on the Rig-Veda, he proceeded to show, by an example, the character of the three classes of MSS. he had made use of, and the manner in which the growth of legends was favoured by the traditional interpretation of the Vedic hymns. He had selected for this purpose the four hymns of the Gaupāyana (Mandala x, 57-60), and the legend of King Asamāti, quoted by Sāyana in explanation of them, and then related the latter according to the various forms in which it has been handed down to us, from the simple account given in the Tāndya Brāhmana and Katyāyana's Sarvānukrama, to the more expanded one in the Satyāyanaka Brāhmana, the Bṛhaddeśatā, and the Nēhmanjari. He then gave a double translation of the hymns in question, one in strict conformity to Sāyana's interpretation, and another in accordance with his own principles of translation, the latter as a specimen of what he intends to give in his forthcoming translation of the whole of the Rig-Veda. The writer concluded with a *résumé* of the various points of interest which these hymns, though by no means fair specimens of the best religious poetry of the Brahmins, present,—the healing powers of the hands, the constant dwelling on the divinities which govern the life of man and the clear conception of a soul as separate from the body, of a soul after death, going to Yama Vaivasrāta, the ruler of the departed, or hovering about heaven or earth, ready to be called back to a new life. If we reflected, he said, on these germinal thoughts, and on the vast proportions they were to assume in the later history of the Aryan world, we should have to admit that, even if we lost the legend of King Asamāti, and the squabbles of his rival priests, there was still enough left, even in these meagre hymns, that would repay the student for the patient deciphering of the sacred records left to us by the fathers of our own, the Aryan, race.

NUMISMATIC.—Nov. 15.—W. S. W. Vaux, Esq., President, in the chair.—G. Feuillant, Esq., was elected a member.—The Rev. A. Pownall exhibited a cast of a groat of Edward the Fourth, countermarked with the arms of Dantzic; a silver medal of Charles the First and his queen.—Mr. Akerman exhibited a sterling of John, Duke of Brabant, who reigned from 1312 to 1346. The coin was struck at Brussels, and had lately been found near Abingdon.—Mr. Evans exhibited a small gold coin of Andocomius, found in Oxfordshire.—The Rev. A. Pownall read a paper by himself, entitled 'An Account of Coins found at Hol-

well, in the County of Leicester, with Remarks on the Money of the Calais Mint.'—Mr. Evans read a paper, communicated by W. H. D. Longstaffe, Esq., entitled 'On the Distinctions between the Pennies of Henry the Fourth, Fifth, and Sixth.'

#### MEETINGS FOR THE ENSUING WEEK.

MON. Actuaries, 7.—'Value of Half-Yearly and Quarterly Annuities,' Mr. Sprague.  
— Royal Academy, 8.—'Anatomy,' Mr. Partridge.  
— Geographical, 8.—'Letter from Dr. Livingstone, Rovuma River, E. Africa'; 'Physical Geography of Natal,' Dr. Innes.  
TUES. Engineers, 8.—'Smelting of Copper Ores, Australia,' Mr. Morgan; 'Cofferdams for No. 2 Contract of the Thames Embankment,' Mr. Ridley.  
WED. Society of Arts, 8.—'Effect of Unlimited Liability Partnership on Progress of Arts, &c.' Mr. Hawes.  
THURS. Antiquaries, 8.  
FRI. Royal, 4.—Anniversary.

#### FINE ARTS

*The Proportions of the Human Figure, according to a New Canon, for Practical Use.* By W. W. Story. Illustrated. (Chapman & Hall.)

THIS book has for its subjects what may be called those out-of-the-way matters—the Cabala of numbers and symbols, an examination of the Canon of Proportion of Polycletus, and the author's proposed new canon. The connexion between these themes is clear enough to the student; the author's method of treating them is lucid, if not very complete, or, as it may be better to write, exhaustive. This, to a certain extent, is due to the narrow limits of the volume before us, which contains, nevertheless, enough for the already-informed reader. Although some of them have emanated from the brains of men who stand among the foremost in intellect, we do not believe the so-called "systems of proportion" are of the slightest use to ordinary artists, or, indeed, to any artists who could not master the things desired by eye rather than by numbers. It is, we are bound to say, undeniable that not only is the canon before us possessed of intense attraction to a peculiar order of minds, but that our author's theory is well worth the attention of sculptors, and in a less degree that of figure-painters, who may care to see how recondite are some of the sources of design. Mr. Story is the author of those statues of 'Cleopatra' and 'The Sibilla Libica' which attracted so much attention at the International Exhibition.

As to the Cabala, or Gematria of Numbers, Mr. Story, with gravity that is due to the tremendous nature of the subject, sketches the mysterious connexions, or rather the correlation and significance of the symbols, and states the qualities and characteristics which have been accepted by many nations as proper to those signs and whatever they represented; this is according to Pythagoras and Macrobius. As to the general use of the Cabala itself in antique art and science, there can be little doubt that something unknown to us but by this name did rule the artists of old. Certain formulæ were for ages accepted, which, while they often resulted in mannerism, were really safe guides enough for mediocrity; for genius there was no such direction, it would seem. The danger of these patent safety arrangements is, that they almost serve to justify the domination of mediocrity over genius. Mr. Story, after referring to the "formalized and half-symbolical" school of Egypt, says it is needful for the student of Greek Art to study the former. It is undeniably advisable to do so, although the author does not seem to know that his further statement has been questioned, which is given as a reason for that extension of study he desires, and is to the effect that Greek Art was erected on the foundation of the Egyptian. The challengers of this common belief are probably in error; but their respectability is such that it might have called for notice at our present author's hands. He believes that

the scientific canons of Art—which, by the way, may mean much more than a mere canon of proportion—in Greece were probably derived from Egypt, and expressed by the Cabala, for glimpses of the nature of which we must look in the ancient writings of the Jews and early Hellenic philosophers. It seems to us a better course to examine the sculptures themselves that remain to us as outcomings of the alleged influences of the Cabala.

Plato and Pythagoras declared alike that the Beautiful had a mathematical and geometrical foundation,—assertions they might safely make, because few indeed would venture to question their truth. The difficulty was to discover this foundation; it is more than doubtful if it was ever found. There are several attempts—or what seem to be such—which differ, however, in their elements exactly as the ideas of their proposers might be expected to differ. Thus, the so-called Sanskrit canon is *characteristically* different from others. This diversity seems to hint that the standard of the Beautiful shifted with differing races, which is exactly the thing we should expect. This alteration by no means exalts one's notions of the value of ancient canons. There are many such rules yet known to us; no fewer than three have been found with Egyptian titles. Comparisons between these, with allowance for errors, reduce at once their number and their value. We have a brief sketch of the history of other ancient canons, including that attributed to the statue, by Polycletus, which was styled 'The Lance-Bearer,' and may have been the original of the later practice of antique artists. The famous passage in Pliny which refers to this statue and the achievement of Polycletus with the canon may be, as Mr. Story says, read in three different ways; that which he adopts—describing the sculptor as deviser of the canon according to which he made 'The Lance-Bearer'—is the only reasonable one,—surely the only one acceptable to artists. Artists will also refuse to believe that the Greeks, and those who followed them, adopted any one canon of form as of universal application. If they accepted the Doryphorus as canonical, it must have been with strict limitation to figures of its own order. The use of a canon in any more extended fashion than this would be to impose fetters on sculpture to which the sternly logical practice of Egypt was comparatively licentious. It will be remembered that this Egyptian practice was generally architectonic in its purpose, while that of Greece in the middle and later stages was in sculpture proper. Admitting the canon of Polycletus to have been adopted in the antique world of Art, for which admission there is ample warrant in tradition and in statuary, to it may be ascribed something of that formalized aspect which is dominant in all later and inferior sculptures. "Polycletus was judged to have reduced art to a science," soon after which the end of noble design was nigh at hand. The gist of a remark of Pliny's is patent to the student who goes with us in this matter; "he was the first," says that writer, "who made statues standing on one leg." To those who remember that almost all figures of the later and decadent antique times are so placed, there is a sardonic sense in this quaint remark, which has what may be called a reflected bitterness upon canons in general. What Pliny, who was the most accomplished among Roman members of the "lay element," really thought of the effect on Art of the deviser of statues "standing on one leg," we do not gather; it must not, however, be forgotten that he was but a gossip, who lived many centuries after the sculptor and the statuary's art itself were dead. The truth probably is, that Poly-

cletus devised a work so glorious that his followers and inferiors imitated it to the ruin of design, just as the imitators of Michael Angelo brought us to Bernini, those of Raphael to Albano. The sculptor of the great "Hera" did something more than statues "standing on one leg." The evil was in the misuse of the Canon, so that designers contented their genius with adherence to its dictates, and wrought statues rather to show how well they understood and observed the law than to express new thoughts of their own to which execution in any case should be subordinate.

What has been said of Pliny's report about Polycletus and his Canon may be said also of that account which Vitruvius gives of the same, an account which, although filled with mistakes and corrupt in its sense, is yet comprehensible and capable of explanation. The key to this seems to have been put into our author's hands by one of Da Vinci's marvellously sagacious remarks, which seem to penetrate the most intricate jargon for a meaning, and to get the truth out of a blundering reporter, who himself doubtless did not thoroughly understand the matter he described. The interpretation which suits our author of the sole remaining but imperfect record of the great Canon differs essentially from those adopted by artists and thinkers who lived between Giotto and Flaxman; these adopted as a key-note in their systems of proportion some element of the figure, e.g., face or foot; on the other hand, Leonardo points clearly to twelve, the perfect number, as applied on an ideal system.

The recondite nature of this subject, its purely technical applications, and the difficulty of dealing worthily with Mr. Story's theory, restrict us to general remarks and a positive recommendation of the book to those among our readers who may care to go further. Suffice it that, according to him, we have in 12 the perfect figure designated by the circle; in 4, the emblem of stability and law designated by a square; and in 3, the symbol of the triangle, the soul, we have not merely a mystical statement of man, but the symbol and canon of all his proportions. The writer shows how his theory is applicable to some of the best antiques; it is especially curious that this should be the case with that noteworthy statue the Egyptian Antinous of the Vatican, which was found at Hadrian's Villa about a century since, and has always been held as intended for a standard of proportion. This figure stands straight upright, looks right forward, and clenches the hands of both arms a little way from the hips; there is a cast of it in the Crystal Palace, none at South Kensington or the British Museum. Mr. Story tells us that the lines on the wings of the head-dress are twelve, and gives a scale for its proportions, which are remarkably well fitted to his "New Canon." A similar alleged coincidence occurs with regard to that statue which was recently acquired from the Farnese collection for the British Museum, and is named Diadumenos, a supposed copy of one of the most famous works of Polycletus.—This work comprises a series of elaborate comparisons of the "New Canon" with other systems, ancient and modern, and with antique statues.

## FINE-ART GOSSIP.

THE private view of the Winter Exhibition of the Society of Painters in Water Colours takes place to-day, Saturday. The Gallery will open to the public on Monday next.

The whole of the distemper pictures on the walls of the Chapter-House, at Westminster, are in a much injured condition. It is now under consideration whether or not they shall be restored, or

rather preserved. Mr. Richmond has offered to superintend the works which may be necessary in this case. We trust nothing of the "restoring" kind will be attempted. Few, indeed, are the relics of such Art as these pictures represent—the more need that their true character, be it what it may,—good, bad, or indifferent,—in design should be retained in a perfectly untouched state. The end of such works as are now begun in the Chapter-House is, we aver, not to make a fine and handsome interior, or smart show-place. This is easily attainable, although not by the process which made the Chapter-House at Salisbury so popularly attractive. Preservation only is desired for the Westminster Chapter-House, so that whatever time and the thoughtless have spared may remain original. This edifice is to be looked upon, and we trust will be accepted, not as a supplement in small to the Parliament House over the way, but as a relic to be retained for its own sake. A lamentable blunder will be made if anything like a common "restoration" is attempted for this famous chamber. We trust to take the public voice with us in this matter, and to have it insisted on that the structure shall remain without intrusion of new works of any kind. The secret of the destruction of all our ancient works lies, we believe, in the intrusion into them of new elements. Once the new, or sham old, and the really ancient things are brought together, the incongruity of one to the other is shocking to all, and the building which should remain in all its venerable, mournful decay, is renovated to be "as good as new." Our architects seem to mistake their duty when they make old buildings look new. We trust the public will not mistake the case of Westminster Chapter-House as a new or seemingly new building. It may serve to display the learning and taste of Mr. G. G. Scott, its restorer; but it will, by that very process, cease to be an historical relic. To replace whatever remains exist of the really original work, carvings, sculptures, and the like,—to make the building strong and weather-tight, and to remove intruded matter and rubbish, is all that ought to be done.

Messrs. Robinson & Hatley sold last week the pictures and drawings which were the property of Mr. Gurney. Of the latter, the following were noteworthy:—W. Hunt, Primroses, 157 guineas (White), White Grapes, Strawberries, and a Peach; another, Bunches of Grapes and a Pear, 162 gs. (Turner), The Monk, 190 gs. (Vokins).—Pictures: Gainsborough, Portrait of Mrs. Sparrow, of Worthingham, Suffolk, 240 gs. (Toovey).—Old Crome, View of Old Hethel Hall, Norfolk, and a smaller Landscape, with figures, 106 gs. (Herring).—G. Vincent, Cottage-Scene, with figures, 90 gs. (Cox).—M. Grönlund, Still Life, 200 gs. (Knight).—Mr. W. Linnell, Heath and Common (Graves).—Mr. W. Cooke, The Thames at Milwall, 215 gs. (King).

St. Anne's, Soho, one of the ugliest churches in London,—the reader who, like ourselves, has tried to find out the worst amongst these will know what that means,—has been improved, internally, by Mr. A. W. Blomfield, by the addition of a low, carved-oak screen, and choir-seats within it, and the formation of a chancel in one of the bays of the nave, paving with tiles, raising the floor of the choir by one step, the east end by three steps. The old paint has been taken off parts of the woodwork and coloured decorations and gold applied. A marble reredos and altar, inlaid, and otherwise enriched, have been added. Altogether there appears to be a good deal of what is now called "ritualism" imported into this hideous church.

Part XV., comprising the letter H, "Heger" to "Hysplenn," and the letter I, "Iadara" to "Impact," of the "Dictionary of Architecture," of the Architectural Publication Society (Conduit Street, Regent Street), has been issued. This appears to have been due in 1862. There can be no doubt of the great value of this most carefully compiled and elaborate work; the lengthy delays of its appearance are the only defects we are able to discover. The subjects are carefully treated, and, if not always at what appears to a sufficient length, they are accompanied by ample references to

larger accounts of the matters. The choice of headings is very minute: see the reference to Heimo, architect of the choir at Maestricht. In thus quoting the names of the architects of noteworthy buildings, good service is done, so that the book before us is valuable to the general student as well as to those who are more properly to be styled architectural students. Architects of all schools are thus treated, biography being a large portion of this text. We think the topographical notices are needlessly long in some instances and require judicious editing; at present they are neither terse nor complete; considerations of space would hardly admit the latter quality to these articles, but should compel the former. The same may be said for the article "Hindoo Architecture."—We have also received "Illustrations to the Dictionary of Architecture," Part I. of the volume for 1863-4-5, "Fortress" to "Triforium." This work is a very fine and most serviceable one in all respects. We wish it were further advanced, and that the plan of publication were simpler than it is, so far as the titles of the respective parts are concerned, together with the bewildering references and the long-delayed title-pages. The manager of this publication should have mercy on those who are now required to master trivial details of the most intricate nature, such as are suggested by his successive offers of receipts for subscriptions; these receipts are declared to be in at least ten different colours! The indexes to this book are anything but indicative. It is a pity thus to confuse good services and much zealous intelligence, such as the able editor affords us freely.

M. Meissonnier's well-known picture, 'La Rixe,' the gamblers' quarrel, has been, with great spirit as to the design and expressions, engraved by M. Paul Chenay. This print, which bears the signature of M. F. Sartorius, Rue de la Seine, Paris, as *éditeur*, lacks that richness of colour and chiaroscuro which we desire so greatly in a first-class engraving. It is capably drawn; the modelling is excellent.

Very complete arrangements for the proper exhibition of stained glass have been made at Paris. The clerestory of the Grande Vestibule is to be devoted to the representation of this art; the whole of the west side is assigned to the works of the United Kingdom. The following artists have signified their intention to send their finest works, which in some cases, where they are already erected, have been liberally promised by the proprietors of them. It may, therefore, be expected that this exhibition on the part of Great Britain, at least, will far surpass any previous display by British Artists. Messrs. Clayton & Bell, Mr. D. Cottier, Messrs. Cox & Sons, Mr. Tony Dury, Messrs. A. Forrest & Sons, Messrs. Hardman & Co., Messrs. Heaton, Butler & Bayne, Messrs. Lavers & Barraud, Messrs. Morris & Co., Messrs. A. & W. H. O'Connor, Messrs. J. Powell & Sons, Mr. Wailes, Messrs. Ward & Hughes.

## MUSIC AND THE DRAMA

CONCERTS.—It is impossible to come into contact with any work by Handel on any unfrequent meeting, and not to be struck afresh by his almost unparagoned versatility. Take his secular *Cantatas*,—his 'Acis,' his 'L'Allegro,' his more operatic 'Semele,' his 'Choice of Hercules,'—and in each will be found a humour, whether musical or dramatic, entirely distinct from that which animates its brother-works. Of this we are once more reminded when returning to 'Alexander's Feast,'—a work only once performed here in our recollection, under the presidency of Mr. Hullah; though among Handel's *Cantatas* it is perhaps the one most in favour and circulation in Germany.

We find in it a certain audacious fire and spirit which set it apart. One must not—or rather, must one not!—talk of false brilliancy when Dryden's genius is in question:—the genius of the pompous, splendid poet of the 'Annus Mirabilis,' an exercise in a form of versification well-nigh as inexorable as the triple rhyme of the Dantesque Italians,—the genius which could produce the 'Abraham and Achitophel,'—which could ring out such a lyric as 'Britons, strike home,' for Purcell to set,



the pith, vigour and dramatic excitement of which cannot be better appraised than by comparing its words and music with the hybrid 'Rule Britannia,' written by a Scotchman, and set by Arne in a piece of patchwork cribbed from Handel's 'Occasional Oratorio,' and yet which by chance has become the rallying tune of British loyalty and arrogance. There can be small question that Dryden's Cecilian Ode, howbeit brilliant, howbeit majestic, is withal somewhat bombastic. What a line is that—

The king seized a flambeau with zeal to destroy!  
Of the brilliancy and the majesty of the poet his fellow-worker availed himself with wondrous power; but Handel's music has in it nothing bombastic or stilted, though it contains the most extreme expressions of some of his most brightly imaginative qualities. Let us merely specify in the First Part the short seven-part chorus, "The listening crowd," the drinking-song and chorus, "Bacchus ever fair and young," with that wondrous setting of the words—

Sweet is pleasure after pain;

and the effective use therein of the pedal bass,—the following air and chorus, "He sung Darius," the air "Softly sweet in Lydian measures," and the final chorus, "The many rend the skies." The last is worth dwelling on for a moment. Its first movement in 3, E major,—a bright key, so far as we can recollect, rarely used in choruses by Handel,—is one of those amazing specimens of free writing on a ground bass (his "Envy" chorus in 'Saul' being another) which show what power the ancients had as compared with the moderns. As, again, in the case of Bach's stupendous 'Crucifixus' (in his Mass in B minor) it is only by the eye that we can detect the trammels within which the great genius of the composer resigned itself to teach. What said Wordsworth on a subject something analogous, the inexorable rhythm of the Sonnet?—

Nuns fret not at the convent's narrow room,  
And hermits are contented with their cells.

Here we admire the Giant, who never apparently stepped more freely and majestically than in self-imposed fetters. The *Allegro*, "So love was crowned," with its shorter, chopped-off phrases, is less happy; and in style may pair off with the chorus, "The dead shall live," in Handel's other Cecilian Ode. In the Second Part it is almost superfluous to mention the great bass air, "Revenge, Timotheus cries," because that is the best-known number of the work; but attention cannot be too earnestly drawn to the subsequent song and chorus, "Thais led the way," in its freedom of figure and delirious passion standing almost alone in Handel's works. The more familiar music of *Polypheusus* is not more dramatic. It is the only instance we recollect in Handel's mass of choral writings in which the voices (in the final passage with triplets, "She fired another Troy") have to scream downwards from a note so high as B in alt, thus producing a resistless rage and passion of effect. From this point both poem and music break down. When Dryden began to moralize on *Cecilia's*

mother wit and arts unknown before,  
even Handel could not help becoming dull.

The above is, of course, a very meagre sketch of a few of the features of the superb poem on Saturday last happily revived at the Crystal Palace. The singers were Madame Lemmens-Sherrington (who cannot simulate, let her try ever so hard, the voluptuous fire of *Thais*), Mr. Wilbye Cooper (who of late has been heard too sparingly), and Mr. Lewis Thomas.

It is rumoured that the concerts of the *Musical Society* may, possibly, not be resumed next year.—Those of the *Philharmonic Society* will commence on Monday, the 11th of March. Mr. Stanley Lucas has been elected secretary, to replace Mr. Campbell Clarke. The new conductor is not yet named.—The chamber concerts of the *New Philharmonic Society* commenced on Tuesday, with Mr. Holmes, who is rising to his right place as principal violinist. We have had of late few such sterling acquisitions to our resident force of musicians as this excellent artist.—The *National Choral Society* gave a performance of 'Elijah' on Tuesday, with Mr. Santley singing the part of the Prophet better than ever, which is possibly better than it

has ever been sung before. Some other singers less known to fame were tried, of whom there is no need to speak. Miss Lucy Franklin must be mentioned, because she may have a future as a *contralto*; but she has much to learn, and will hardly be encouraged to do so by the injudicious applause which called on her to repeat "O, rest in the Lord." *Jezebel's* recitative was much better delivered, in spite of an indistinctness of articulation, which cannot be too soon amended. The Oratorio, familiar as it now is, did not go well. That Mr. Martin wants decision as a conductor was expressly to be felt in the snatches of chorus, in antiphony with the solo voices which form such an important feature in the work.—The annual report of the *Sacred Harmonic Society* gives a satisfactory account of the concerns of that body, now the first musical institution of its kind in Europe. Its subscribers apparently increase in number, and with them its funded property. Seeing that promise of works to be produced does not enter into the report, we may once again, without indiscretion, represent to the managers of the Society that they could well afford to indulge in a little enterprise, without prejudice to the interests or wishes of their subscribers.

The pieces selected for Madame Arabella Goddard's performance at Monday's *Popular Concert*, were a Solo Fugue by Handel, and a Prelude and Fugue by Mendelssohn, and Beethoven's noblest Pianoforte Trio, No. 1, Op. 78.—Herr Wilhelmj will play there on Monday next, also Mr. Halle.

The last-named gentlemen's concerts at Manchester seem this year, as yet, to be more choral, also somewhat more conservative, than those of former seasons. However, at one he has adventured the Ball Scene from the 'Fantastic Symphony' of M. Berlioz, containing one of the freshest ideas of a composer who does not shine in freshness. We observe with pleasure that Mr. Sims Reeves is said to have been singing at his best. At one of the last concerts he sang an air from Mr. C. Horsley's 'Gideon,' a work which, had it been more carefully wrought and re-considered, might have been wrought up into a good Oratorio.

We have news from Glasgow of a very good concert, given the other evening there by the *Choral Society*, conducted by Mr. Lambeth, at which, among other music, Signor Rossini's 'Stabat' was performed. The singers consisted of Madame Sainton-Dolby's touring party, with Miss Edith Wynne for *soprano*.

DRURY LANE.—On Monday Miss Helen Faucit appeared, according to announcement, for the first of the twelve nights of her engagement, and supported the character of *Rosalind* in Shakespeare's pastoral drama of 'As You Like It'; and on Friday she performed *Pauline* in Lord Lytton's popular comedy of 'The Lady of Lyons.' Of her merits in these two characters we have already written so much—and so many years ago—that further criticism would be superfluous. On alternate nights 'Faust' still continues to be acted, after which the Shakespearean adaptation, called 'Katherine and Petruchio,' has been performed during the week.

HER MAJESTY'S.—The great event of the week has been the opening of this capacious theatre by Mr. Edmund Falconer, as its manager for the winter dramatic season,—a fact well calculated to awaken interest in professional circles. As enlarging the means of employment for numbers who live by the stage, it was, moreover, an event of importance. A large audience, accordingly, gathered on Monday to witness the proposed performance. This consisted of the burlesque entitled 'No!' and a new drama by Mr. Falconer himself, "illustrative of peasant life in Ireland fifty years since"—constructed from some of the classical and most popular of the prose idylls of the Irish, and entitled 'Oonagh'; or, the Lovers of Lisnamona. Mr. Falconer's success in this species of drama—justified an expectation that his new work would inaugurate his management in a manner answerable to the prestige already attached to his name. 'Oonagh' is in five acts, illustrated with spectacular scenery, and including at least one sensation scene, an admirable ballet,

arranged by Mr. Oscar Byrne, and some situations that were effective. But these advantages were all thrown away because of one grave error. Mr. Falconer had prepared us for such a fatality by a confession which he made in a previous address—that his play was long. The first act alone occupied an hour and a half; the second and third more than an hour each; and then the audience began to move, until only those were left who remained to enjoy sport, and impeded the action of the play by laughter and clamour. The fact is that the public have spoilt Mr. Falconer. In all his previous plays he has introduced a quantity of didactic conversation, and the public have submitted to be lectured. He naturally thought that they had accorded him a privilege, which he was tempted to use in excess. His patriotism, too, appears to have betrayed him into this fault. It was in the second act, at a meeting of the Whiteboys, that dissatisfaction was first felt. These worthies meet in a quarry under the Corrig-an-Dhioul, or Devil's Craig, and here they indulge in political tirades about the wrongs of Ireland, which the audience were clearly unwilling to hear. This augurs ill for the future success of the Irish drama; and it is probable that the public have had enough of it. As to the story of the present, it has evidently been compiled from the works of Miss Edgeworth and Mr. William Carleton, and embodies similar incidents and characters to those in a melo-drama now acting at the Grecian, under the title of 'The Storm-Signal,' with success. The failure of Mr. Falconer's drama is, therefore, not owing to its argument, but to its structure and length. The leading character is that of a miser, *Fardourougha O'Donovan* (played by Mr. Falconer himself, and well suited to his personal figure and style), who, like Shylock, is divided in his affections between his child and his money, and hesitates to provide a marriage portion for his son, and also to advance the fee to the lawyer for that son's defence. He draws a cheque, however, for the latter, only to find that his bankers have failed, and goes nearly mad with despair. A long trial scene occupies the fourth act, in which counsel address the Lord Lieutenant in behalf of the accused youth in elaborate speeches, which were continually interrupted by the audience. At length, *Connor O'Donovan* (Mr. Edward Price) was found guilty. In the fifth act, all this is reversed, and we return to the hay-field of the first act, where the peasantry are enjoying a harvest festival, and where Connor and his sweetheart, *Oonagh O'Brien* (Miss Fanny Addison), are happily re-united. Perhaps Mr. Falconer, by compression, may yet be able to save his play; but the task will be difficult.

ADELPHI.—The drama of 'Ethel' having been withdrawn, that of 'Victorine,' according to wont and custom, has been substituted; and Miss Neilson, late of the Princess's, has essayed the character. This lady needs much instruction and practice before she can be entrusted with the lead in important parts, and it is to be hoped that she will seek it in the provinces before she ventures again before a London audience.

#### MUSICAL AND DRAMATIC GOSSIP.

Mr. Mapleson's opera performances closed this day week with a performance of 'Don Giovanni,' said to be very successful. Of Mr. Santley's *Leporello*, and Mr. Tom Hobler's *Don Ottavio*, we must speak on some future occasion.—It now appears possible that Leicester Square may fall into the possession of Mr. Mapleson, whose plan, Rumour says, is to build a new and splendid opera-house there. The architect named is the gentleman whose new theatre, just opened at Liverpool, is described on every hand as so perfect; unique, at least in England.

Among other signs of musical life may be mentioned a series of lectures on church music by Dr. French Flowers, one main object of which appears to be the production of that gentleman's sacred compositions.

The new ballet, 'La Source,' with music by MM. Minkous (a Russian composer) and M. Delibes, just produced at the Grand Opéra, seems



to have entirely succeeded.—The new opera, 'Mignon,' by M. Ambroise Thomas, has been produced at the Opéra Comique. We may speak of it in more detail next week.

A new comic opera, in two acts, 'Une Charge de Dragons,' by M. Brion, is in preparation. Another, 'La Rose de Castille,' by M. Debillemont, has been accepted by the director of Les Bouffes Parisiens.

M. Bizet, who made a promising first appearance as an opera composer in 'Les Pêcheurs de Perles,' will produce a second work at M. Carvalho's theatre, on the story of Scott's 'Fair Maid of Perth.'

A Cecilian fête was to be held at Rouen, the day before yesterday (on the Saint's day), under the direction of M. Amédée Méraux, a mass by whom will be executed on the occasion.

The following is from a Correspondent from Milan: "The first representation of 'L'Africana,' given on Wednesday evening, the 7th inst., at La Scala, was in nearly every respect successful. La Signora Destinn (who has sung in London—Ed.) made her first appearance on the Italian stage as *Selika*, and acquitted herself well. Signor Fancelli took the arduous part of *Vasco di Gama* with success; his performance would have been very good had he exhibited more passion. *Neluso* was intrusted to Signor Brignoli, an artist unequal to the part; the public, however, did not show any sign of disapprobation. The duetto for soprano and tenor, in the fourth act, was enthusiastically received.—The ballet, 'Devadacy,' has made an immense success.—Donizetti's 'Polito' is in rehearsal.—During the Carnival season we are promised 'Norma,' and 'Don Sebastiano,' with Madame Vilda and Signor Carrion. The autumn season at the Carcano Theatre commenced with 'La Vestale' of Mercadante, without success. The last week in January, Carlotta Patti, with her party, will give six concerts at this theatre. We are also promised David's 'Lalla Roukh.' Signor Picco, the blind Sardinian minstrel, is playing at the Teatro Radegonda."—The above, it will be owned, is anything but inspiring as an account to those who recall the glorious days of Milan.

Madame Parepa's second journey to America appears to be even more successful than her first one was. Nothing can be more droll than the tone of the American critics. Our guest "Artemus" is hardly more comical than the following "cutting" from the *Boston Gazette*—the extracts from which, as follows, are textually reprinted:—"On Wednesday, Mozart's 'Non temer' with Mr. Rosa's Violin Obligato was a delicious bit, tastefully rendered. 'Quinto Amore' Donizetti's famous duet from 'L'Elisir' with Signor Ferranti excited a furor of delight. It was replete with humor and life. 'Be sure you call as you pass by,' was another of those taking ballads which Madame Parepa gives with such enticing navette, sung for the first time, and we must not forget to add circumstances favored a hearing of a very charming song by Mr. Hatton which he has compared expressly for this lady since their arrival in Boston, entitled 'Happy thoughts.' It found a way to the hearts of all persons at once which was manifested by a demand for a repetition which was duly given. It will prove a valuable addition to her extensive repertoire. Friday evening, the programme was of the better class, more good things than we had had for some time, 'Qui la voce' again found Madame Parepa in rare vocal condition. It received a most superb interpretation, every appliance of the art was forthcoming in the delicacy and fervor with which she invested it. Bellini himself, could he have listened to it, would have been thankful that his music found such an able exponent. Dudley Buck, Jr., was indeed honored by having his 'Ave Maria' presented to the public by so distinguished an artist as Madame Parepa. It was well received. As a composition it is only clever, it has point, but it 'repeats itself' too frequently to be very effective. The closing note on double flat was sustained with that ease and grace for which she is remarkable. 'The Sailor's Wife' was again sung by request, appearing more lovely if possible by acquaintance. It is of a class of songs that cannot fail of becoming popular whenever introduced by her.

She responded to the encore it elicited by singing for the first time this season Gounod's 'Serenade' with violin obligato. As much as we have heretofore admired the music it seemed to have possessed additional charms at this time. Her voice responded to the romantic theme of music and poetry with an emotion so marked for its purity and delicacy of expression, accompanied as it was with Mr. Rosa's best tone and shading, that it left nothing to be desired, the audience appearing seemingly reluctant to break the spell it had produced by applauding at its close."

Signor Rossini, who possesses the "esprit de ballet" in higher perfection than almost any other man living, and whose sayings and doings keep him perpetually before the world, has just done another gracious act, thus recorded in the *Gazette Musicale*. "At one of his last soirées" (says that journal), "Mlle. Nicolo (the daughter of Isouard, the composer) played an *Andante* of her composition, which produced a great effect. After the liveliest applause and congratulations on the part of the company and of Rossini, the master added, 'You must publish this work. I have found the publisher—myself, and will take charge of the title.' So a few days later the music shops displayed among their novelties 'Une Plainte,' *Andante* for the piano, by Mlle. Nicolo, published by her friend, and her father's admirer, G. Rossini."

The *Orchestra* announces the death of Madame Gassier as having lately taken place at Milan. She was a singular and disagreeable singer; not without a certain cleverness of its coarse kind. Her voice was one of those sour and acute *soprani* which have been curiously common of late in these days of the raised diapason; less pleasing in quality than the voice of Mlle. Carlotta Patti, and she does not with us pass for an enchantress. Like that lady, Madame Gassier affected the repertory of astonishing *altissimo bravuras*; but she was less metallically neat in her execution than her successor. Still, the effect she produced, in certain parts, by the dash and audacity of her execution, when she sang at the Italian Opera at Paris, was such that Meyerbeer, infirm of purpose, and who was more easily seduced by special peculiarities, if they had anything in them calculated to attract and amaze the herd, than so great a musician should have been, absolutely, we know, had the notion of bringing about her engagement to sing as *Caterina* in his 'L'Étoile,' at our Royal Italian Opera, though it then possessed Madame Bosio!—a notion of which he was only dispossessed by the lady's utter physical unfitness for a part demanding travestie in male attire being pointed out to him. Her last appearances in London were during a short season of Italian Opera at the Lyceum Theatre. Then, Time had exaggerated every peculiarity to an almost repulsive point. Her first were made as Signora Pasini, under the auspices of Mr. Lumley. These were not happy, as the record kept by the *Athenæum* commemorated, —in spite of the stress laid by the journalists retained to laud every singer, good, bad, or indifferent, who then appeared at Her Majesty's Theatre, on her Arab eyebrows. In brief, Madame Gassier deserves a word as one who might, under different conditions, have done better things than she ever accomplished.

Two new Italian plays are mentioned in *Il Trovatore*. 'Maurizio,' by the Avvocato Ciampi, produced at Rome,—it is added, with uncommon success,—and a comedy, by the same author, 'Il Medico Tutore.'

A Correspondent writes:—"You have probably seen the announcement of the death of Col. Peter Bernard in the *Times*. It may be interesting to you to know that he was one of the best grounded and most scientific musicians among all our English amateurs. During a two years' residence at Frankfurt-on-the-Maine, in the years 1833-4, he placed himself under the tuition of the celebrated Schnyder von Wartensee, who often told me that he considered him one of his best pupils. Col. Bernard was the author of several charming songs, &c.; but I believe few of his productions have been published. AMATEUR."

M. Duveyrier, the dramatic author, who wrought largely in company with Scribe in Scribe's best

days,—witness their 'Michel Perrin,' 'La Chatte Metamorphosée,'—and 'Oscar,' died the other day.

#### MISCELLANEA

*Hell Opened.*—As a Catholic priest, who has for nearly half a century had the charge of souls, I must enter my protest against that part of Mr. Peacock's letter in the *Athenæum* of the 10th inst., which speaks of the well-known little treatise of Pinamonti, 'Hell opened to Christians, to caution them from entering into it.' Mr. Peacock, I believe, professes to be a Catholic. As such, he must believe in the fire of Hell, and that eternal punishment is incurred by mortal sin. He has read in the little book, which he presumes to censure, the memorable sentence of St. Augustine; "Quicquid vis, dicis de eternitate, quia quicquid dixeris, minus dicis" (St. Aug. Ps. lx). Yet he censures this book as containing *blasphemies*. I doubt if he understands what is blasphemy; but I am certain that he cannot point out a single sentence or expression in 'Hell Opened' that is blasphemous. I have known the book from childhood, and often read it, and meditated upon it, I hope with profit. I have been accustomed all through my pastoral career to place this book in the hands of both children and adults; and my experience will lead me to do so to the end. I leave others to their opinions, and to the consequences of them; but I earnestly protest against the sentiments and language of Mr. Peacock as inconsistent and very unbecoming in one who professes to be a Catholic. F. C. HUSENBETH, D.D.

*Shakespeare Readings.*—Regarding amendments of the diction of Shakespeare, it appears to me that the safest and almost the only useful mode of dealing with the vastly pregnant, and therefore necessarily involved and elliptical, style of a genius and intellect like Shakespeare's is to take the language as he has given it to us, and by inquiries into the use and signification of words in his time and in his works, and from a consideration of the drift of the passage, to evolve the meaning. This is likely to yield us results more trustworthy and valuable than any other course. With these views I do not regard as "notoriously corrupt" the passage from 'Hamlet,'—

The dram of eale  
Doth all the noble substance of a doubt  
To his owne scandle.

It seems to me simply incomplete, interrupted by the entrance of the ghost and the exclamation of Horatio. I should print it thus—

The dram of eale  
Doth all the noble substance, of a doubt  
To his owne scandle— [Enter Ghost.  
HORATIO. Look, my lord, it comes!]

If completed it might be read

The dram of eale  
Doth all the noble substance, of a doubt  
To his owne scandle taint.

J. D. M.

*Herodotus on "Lake Habitations."*—The interesting review of Dr. Keller's 'Lake Dwellings of Switzerland,' in the *Athenæum* of November the 10th, reminds me of an equally curious account of the lake habitations of Italy, contained in the *Athenæum* of July 29, 1865. I allude to the review of the work of Bartolomeo Gastaldi, translated by Mr. C. H. Chambers. I must at once confess that I do not know much about lake dwellings; but after that admission, I may perhaps be allowed to ask why the word "pre-historic" is so often applied to them by the able writers who treat of them. In the time of Herodotus there was actually a lake community existing close to the Ægean Sea, and within half a day's walk of the modern Salonika. The "father of history" wrote his short account of this singular race with his usual terseness and simplicity, little dreaming, probably, that a phenomenon which did not much surprise him would agitate the civilized world two thousand years later. After relating how Darius sent one of his great captains with orders to transplant the Pœonians to Asia, and how that commander partially succeeded, he goes on to say:—"But the Pœonians about Lake Prasias itself were not conquered at all by Megaba-

zus. Yet an attempt was even made to subdue those in the lake who dwell there in the following manner. Beams fastened together are fixed on lofty piles in the middle of the lake, having a narrow approach from the shore by a single bridge. And all the citizens in common have been wont from some very ancient time to plant the piles which support the beams. And this is the custom followed as to planting the piles. They bring them from a mountain called Orbelus, and every bridegroom plants three piles for each woman that he marries; and every man marries a great many women; and they live in the following manner: each man possesses beams and a hut, in which he lives, and a trap-door through the beams, opening downwards to the lake. And they tie the little children by the foot with a cord, fearing lest they should tumble down into the lake. And they give to their horses and cattle fish for their food; and the multitude of fish is so great that when a man opens the trap-door and lets down an empty basket into the lake, after waiting only a little while, he draws it up full of fish. And there are two sorts of these fish, which they call *paprakes* and *tilones*.—*Herod. v. 16*. It may be remarked that this account is not accompanied by any of those qualifying expressions which Herodotus always uses when he has any doubt about the authenticity of his information. All readers of the history of Herodotus will remember how often such expressions occur, and will attach the more value to a statement which he makes without doubt or hesitation, respecting a people residing close to the sea, and within about 200 miles of Athens, then the centre of the civilized world. He speaks in a very different manner of the sources of the Nile, and does not scruple to hint that his informant, the worthy schoolmaster of Saïs, was probably "chaffing" him (*ἔπει γε παίζειν ἰδόντες*) when he discoursed of Krophî and Mophî, and the fathomless springs. Yet even as to that point it seems not unlikely that the researches of modern travellers may confirm to some extent the vague statements which the cautious historian refused, on the isolated testimony of one man, to accept. As to the lake dwellings, however, the account given by Herodotus is "on all-fours," as the lawyers say, with the conjecture of your writer in the number for July 29, 1865. The writer supposes the aquatic race in Italy to have been identical with the Galli, who are said by Livy to have first descended into Italy in the reign of Tarquinius Priscus, about 600 B.C. They made four incursions, your writer tells us, and were probably discomfited (*i.e.*, I presume, brought under the Roman sway) about 183 B.C. The period thus indicated includes, of course, the time of Herodotus; and if people were wont to live on piles in Italy at that time, there is no reason for doubting that the barbarous inhabitants of the extremities of Macedonia may have adopted a similar custom. As to Switzerland, no writer whose works are now extant knew much (if anything) about that country so early; but it seems not unreasonable to conjecture that there certain tribes may have adopted this mode of life as a protection from the aggressive bipeds and quadrupeds around them. The Pœonians of the lake seem to have found an advantage in this, since they were safe from the attacks of Megabazus, while many of the surrounding clans were subdued and compelled to migrate to Asia. It is certain that lake habitations have been found, with living people in them, at much more recent dates than any of those above alluded to; for Venezuela was on piles when first discovered, and the Dyaks, I believe, use this mode of construction at the present time. In short, this mode of living would seem to be natural to men in an uncivilized state, when the means and appliances are at hand, and when there are hostile septa in the neighbourhood. It is singular that we learned moderns should have lived so long before we discovered how nearly, in his uncultivated condition, our noble race approaches to the beaver!

A. R.

TO CORRESPONDENTS.—E. L. G.—W. P.—T. B. A.—J. Y.—J. A.—E. N.—G. F. P.—G. W. H.—J. B.—W. P.—L. M. F.—E. A.—M.R.C.P.—received.

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